

IDA SHEPLEY, posing in her Chiswick, London home with dog, Chloe, is latest rave in Europe. Young contralto is daughter of an English mother and Negro father. She is currently rehearsing for role in revue, "New York to New Orleans," which opens in New castle.

Top Dates Lined Up

Mrs. Gertrude Ward Guides Destinies of Famed Singers

WASHINGTON — A few years ago gospel singers were considered small-time with little chance of becoming box-office champs. But the Ward Singers have changed all that and today this award-winning group has taken the nation and they are big drawing cards wherever they appear.

Behind the scenes guiding the destinies of the Ward is a former gospel singer, Mrs. Gertrude Ward, mother of the leader, Clara Ward, a fine gospel singer and one of the most prolific composers. The

newest Savoy wax release for Easter will be "The Wonderful Counselor is Pleading for Me," which is in the making.

Mrs. Ward was born in Anderson, S. C. At the age of 12 she was converted and a strict sense of responsibility to religion was then adopted.

This responsibility hasn't changed through the years.

Several years later she married George Ward, also of Anderson. Three children were born, Willarene, George Jr., (deceased) and Clara.

In 1931 Mrs. Ward was inspired to become a gospel singer. She sang as a soloist for the senior choir of Philadelphia's Ebenezer Baptist Church for twelve years. After the death of her pastor she joined Mutchmore Memorial, where she organized the Eureka Glee Chorus, which she still directs.

It was in 1934 that Mrs. Ward introduced her daughters, Clara and Willa, as juvenile singers and pianists.

In singing the inspired gospel songs the Ward Singers became increasingly popular and three additional singers were added, Mrs. Henrietta Waddy, Miss Marian Williams and Miss Thelma Jackson.

Mrs. Ward has given up singing due to a throat operation and another singer, Miss Frances Stedman was added to the group as well as assistant pianist Marguerite Burton.

Mrs. Ward still is the manager and directs most of the activities for the Ward Singers and travels with them.

Under her direction what began as a small trio, singing occasionally, into a well traveled (forty-two states, Canada, Mexico and Cuba), much-appreciated group of singers.

The following are lucrative dates already lined up for the Ward Singers:

March 25, Lewisburg, W. Va.; March 26, Clifton Forge, Va.; March 28, Washington, D. C.; March 30, Muncie, Ind.; March 31, Indianapolis, Ind.; April 1, South Bend, Ind.; April 2, Muskegon, Mich.; April 4, Rochester, N. Y. (afternoon); April 4, Buffalo, N. Y. (night); April 5, Pittsburgh, Pa.

Other dates have been set in Pennsylvania and Ohio, with the Ward Singers appearing at the Courier Home Service Fair in Cincinnati on April 13. Then the famed troupe goes East for a series of dates, of all which are expected to lure top crowds.

Thrilled By 28 Eva Jessye Choir

By GLADYS P. GRAHAM

FITCHBURG, Mass. — CANP — Eva Jessye of European and American song and choral fame scored a signal triumph here recently. Christ church, Miss Jessye and her choral group presented a Vesper Hour of Music with her choir of brilliant singers.

Her husband, Alexander L. Shepherd of Lawrence and Matheun, Mass., served as bassist for the group in its unprecedented presentation.

Appearing on the program was the following ensemble: Claretta Freeman, Alma Hubbard, Lorraine Gossin, Georgia Davis, Amy Goodwin, Wanza King, George Willis, William Dillard, Roger Alford, Chauncey Reynold, and William McDaniel.

Standouts and solists for the program were Lorraine E. Gossin

Claretta Freeman, Wanza King, Rober Alford, Alma Hubbard, Georgia Davis and William McDaniel and also the baritone of opera famed William Dillard.

A number of Miss Jessye's own compositions and spirituals were introduced, her arrangement of "Swing Low Sweet Chariot," "Simon, The Fisherman," "Bye And Bye," and "Tired Lord."

Satchmo Waxes 24-54 Miller Music

NEW YORK—Louis (Satchmo) Armstrong has joined the parade of music-makers who are recording Glenn Miller tunes and Decca will soon release the sides which include those Armstrong did in the recent film biography of the late bandleader.

During his four-week stand at the Basin Street Club here, Armstrong also cut four sides with Gordon Jenkins orchestra.

Included among Satchmo's upcoming album releases will be Decca's first hi-fi jazz recordings.



Second Scholarship—Margaret Rosezarin Harris, 10, daughter of Mr. and Mrs. William D. Harris of Chicago, child prodigy, has been accepted as a student of piano at the Curtis Institute of Music at Philadelphia. She is pictured with Prof. Max Benaroyo, with whom she has studied for four years at the Rizzo School of Music in Chicago.

CONCERT AND OPERA PROGRAMS OF THE WEEK

OPERA

NEW YORK CITY OPERA City Center

TODAY, 2:30 P. M. Hansel and Gretel. Kreste, Bible, Hurley, Russell, Candari, LeSawyer, Newman. Conductor, Schippers.

TONIGHT, 8:15 P. M. The Marriage of Figaro. Underwood, Bonini, Nadell, Kreste, LeSawyer, Cassel, Treigle, Wentworth, Vellucci, Pollock, Newman. Conductor, Rosenstock.

WEDNESDAY, 8:45 P. M. Salome. Curtin, Kreste, Bible, McChesney, Herbert, Hawthorne, Sprinzana, Vellucci, Medinets, Pollock, Wentworth, Wilderman, Emanuel, Stuart, Newman, Powell, Kuestner. Conductor, Rosenstock.

THURSDAY, 8:15 P. M. The Tender Land and Amahl and the Night Visitors. The former with Handzik, Carlos, Kreste, Newton, Gannon, Galtney, Crain, Treigle, Pollock, Powell. The latter with Lane, MacIvor, Vellucci, Lishner, Miles Nekolny (debut), Starling. Conductor, Schippers.

FRIDAY, 8:15 P. M. La Boheme. Ycend, Bonini, Petrak, Torig, Newman, Wilderman, Wentworth, Renan, Pollock. Conductor, Schippers.

SATURDAY, 2:30 P. M. La Cenerentola. Hurley, Nadell, Bible, Drury, Herbert, Wentworth, Newman. Conductor, Rosenstock.

SATURDAY, 8:15 P. M. Madama Butterfly. Fauli, Kreste, LeSawyer, Crain, Torig, Vellucci, Renan, Treigle, Newman. Conductor, Martin.

NEXT SUNDAY, 2:30 P. M. Fledermaus. Lind, Hurley, Bonini, Conde, Russell, Leach, Pollock, Harper, Vellucci, Tetley. Conductor, Martin.

NEXT SUNDAY, 8:15 P. M. Falstaff. Curtin, Chambers, Kuhlmann, Carol Smith (debut), Wentworth, Hawthorne, Cassel, Pollock, Vellucci, Treigle. Conductor, Rosenstock.

COMMUNITY OPERA Brooklyn Museum

TODAY, 3 P. M. Debussy's The Blessed Damsel and Bach's Coffee Cantata. Admission free.

AMATO OPERA THEATRE 159 Bleecker Street

TONIGHT, 8:30 P. M. Rigoletto. Admission free; reservations in advance.

FRIDAY, SATURDAY AND NEXT SUNDAY, 8:30 P. M. Don Pasquale.

GODINO OPERA COMPANY Carl Fischer Concert Hall

MONDAY, 8:15 P. M. program of opera excerpts.

QUEENS COLLEGE WORKSHOP

Bryant High School, Long Island City

FRIDAY AND SATURDAY, 8:30 P. M. Trial by Jury and Sister Angelica.

CONCERTS, RECITALS TODAY

PHILHARMONIC - SYMPHONY. Carnegie Hall, 2:30 P. M. Conductor, Mitropoulos; Tossy Spivakovsky, violinist. Suite No. 3 in D. Bach Fantasy on a Theme by Thomas Tallis. Vaughan Williams Adagio in E (K. 261). Mozart Violin Concerto. Memotti Russian Easter Overture. Rimsky-Korsakoff

CONCERT ARTISTS GUILD. Steinway Hall, 3 P. M. Participants: Arabella Hong, soprano; Stanley Babin, pianist; Dorothy Phillips, violinist. A l'amour rendes les armes. Rameau Revenez, revenez amour. Lully Nicolette: La flute enchantée. Scheherazade. Ravel Air champagne. Poulenc Sonata in B minor. Chopin Romance in F. Beethoven Rondo. Mozart-Kreisler Apres un reve. Faure-Elsman Introduction et Rondo Capriccioso. Saint-Saens Schneeglockchen: Auftraege. Schumann

Memory, Hither Come: I'm Nobody. Kagen Nobles seigneurs, salut! from Les Huguenots. Meyerbeer

HAYDN'S SEVEN LAST WORDS OF THE SAVIOR ON THE CROSS, presented by the Schneider String Quartet, Village Presbyterian Church, 3 P. M.

MONDAY

HOOD COLLEGE CHORUS AND FRANKLIN AND MARSHALL COLLEGE GLEE CLUB. Town Hall, 8:30 P. M. Program delayed.

TUESDAY

LILLIAN CLARK, organist, St. Paul's Chapel, Columbia University, 12 noon. Concerto No. 4. Handel Pastorals. Milhaud Rhapsody. Bingham Fantasia in A. Franck

PHILADELPHIA ORCHESTRA. Carnegie Hall, 8:30 P. M. Conductor, Eugene Ormandy: William Warfield, bass-baritone. Variations on a Theme by Haydn. Op. 564. Four Serious Songs. Op. 121. Symphony No. 1. Brahms

NEW YORK SINGING TEACHERS' ASSOCIATION. Carl Fischer Concert Hall, 9 P. M. Participants: Sophie Glueck, soprano; Patricia Wagner, contralto; Victor Harkness, baritone. Admission free. Red der Mignos: Schlammertied;

Prelude y Gavotte, from Suite in G. Roncalli Prelude No. 2. Villa-Lobos Rondoletto. Dorn Prelude et Impromptu. Shand

THURSDAY

SEARLE WRIGHT, organist, St. Paul's Chapel, Columbia University, 12 noon. Quatrieme Symphonie. Vierne

PHILHARMONIC - SYMPHONY. Carnegie Hall, 8:45 P. M. Conductor, Mitropoulos; Lella Gousseau, pianist. Overture to Le Roi d'Ys. Bizet The Mystic Trumpeter. Converse Piano Concerto No. 2 in F minor. Chopin Fetes Polonaise, from Le Roi malgre lui. Chabrier

MAGGIE TAYTE, soprano, Town Hall, 8:40 P. M. La lettre, from Werther. Massenet L'Amour de moi. Arr. by Tiersot Vieille chanson de chasse. Arr. by Manning Offrande. Arr. by De Severac L'Heureux vagabond. Bruneau Air de la femme-medecin, from L'He de Merlin. Gluck Fetes Galantes: Trois chansons de Bullets. Debussy Le balibri. Chausson L'Intro. Fevrier Dimanche d'Avril. Poldowski



Philippa Schuyler, pianist, at Town Hall Saturday.



Gayle Pierce sings Thursday at Carnegie Recital Hall.

Lachen und Weinen: Dem Unendlichen. Schubert There Cried a Bird. Schubert Pain Would I Saddle. Lie Love Is as the Heavenly Night. Almas Thanks for Thy Counsel. Grieg From Les Illuminations: Villes; Phase; Antique; Royaume. Britten Sea Moods. Tyson Through the Eyes of a Babe. Lora Joy. Watts Break, Break, Break. Ross Scythe Song. Hart I Hear an Army. Barber Voices: Central Park at Dusk. Duke Sing to My Heart a Song. Giannini

JEAN-MICHEL DAMASE, pianist, Steinway Hall, 8:30 P. M. Gavotte variee. Rameau Barcarolle. Chopin Sonata (first time). Damase Nocturne No. 6; Valse Caprice No. 3. Faure

Reflets dans l'eau: Poissons d'or. Debussy Six Improvisations. Poulenc Toccata. Ravel

WEDNESDAY

MANUEL GAYOL, guitarist, Carnegie Recital Hall, 8:30 P. M. Passacaille. Camplon Gavotte in G. De Visee Suite in A. Logi Menuett. Matiegka Capriccio Arabe. Tarrega Allegretto: Tema Variado-Mozart. Sor

Le manoir de Rosamonde; L'Invitation au voyage. Duparc

GAYLE PIERCE, soprano, Carnegie Recital Hall, 8:30 P. M. V'adoro, pupille, saette d'amore, from Giulio Cesare. Handel Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte; Ruhe sanft, from Zaide. Mozart Clair de lune; Dans les ruines d'une abbaye; Le voyageur; Nocturne; Mandoline. Faure Quel resignoi che si soave piange. Pizzetti

Egle. Respighi Daytime a piena mano e rose e zigli. Ghedini Music. Dougherty The Lily and the Rose (first time). Craig Morning in Paris. Duke Jubal. Sibelius Four songs. Grieg

PROGRAM OF MUSIC FOR STRING QUARTET. Juilliard School of Music, 8:30 P. M. Admission free. Quartet in C (K. 465). Mozart Quartet in F, Op. 18, No. 1. Beethoven Quartet in G minor, Op. 10. Debussy

PROGRAM OF MUSIC BY HENRY PURCELL, presented by Music Department of Barnard College, Barnard Hall, Broadway and 117th Street, 8:30 P. M. Participants: Harriet Hill, Shirley Emmons, sopranos; William McGrath, tenor; Gordon Myers, baritone; Seymour Barab, cellist; Abram Loft, violinist; Ren Jen-

kins, David Tudor, Alice Levine, John Wustman, pianists.

FRIDAY

PHILHARMONIC - SYMPHONY. Carnegie Hall, 2:30 P. M. Repeating Thursday evening's program.

GLEE CLUB OF FRIENDLY SONS OF ST. PATRICK. Town Hall, 8:30 P. M. Conductor, George Mead: John J. Murphy, tenor; Everett D. McCooey, baritone. Excerpts from The Bohemian Girl, Naughty Marietta, Carousel. Rose Marie, songs by Witt, Steffe, Rachmaninoff, Thorp and a group of Irish folk songs and ballads.

LOUISE STEINER, soprano, assisted by Falge Brook, flutist, and the Westchester String Quartet, Carnegie Recital Hall, 8:30 P. M. Italian Cantata. Crudel tiranno amor. Handel Stabat Mater. Thomson Chansons Madecasses. Ravel First String Quartet. Arr. Cantabile e Presto for flute and piano. Enesco

MARY LOUISE BROWN, pianist, Mannes College of Music, 8:30 P. M. Admission free.

HANDEL'S ISRAEL IN EGYPT, presented by the Stephen Wise Free Synagogue Choir, 30 West Sixty-eighth Street, 8:15 P. M. Conductor, A. W. Binder: Judith Raskin, soprano; Emanuel Rosenberg, tenor; Lee Cass, Edward Williams, bass-baritone; John Huston, organist.

NEW YORK CHAMBER REPERTORY GROUP. Sarah Lawrence College, Bronxville, N. Y., 8:30 P. M. Divertimento for Woodwinds. Mozart Piano Quintet. Franck String Trio. Schubert Woodwind Quintet. Wilder Sextet for clarinet, piano and strings. Prokofiev

SWAPPING SONG FAIR. Cherry Lane Theatre, 12 midnight. Southern blues and spirituals sung by Brownie McGhee, Sonny Terry and Rev. Garry Davis.

SATURDAY

SCHOLA CANTORUM OF HOBAET AND WILLIAM SMITH COLLEGES. Town Hall, 2:30 P. M. Conductor, Lindsay A. J. Lafford. In Honor of the City (first time). Dyson Group of folk songs and ballads. Mother of Men. Hobert

SNJOLAUG SIGURDSON, pianist, Carnegie Recital Hall, 3 P. M. Prelude, Fugue et Variation, Op. 18. Franck-Bauer

Sonata, Op. 143. Schubert Variations on an Original Theme, Op. 21, No. 1. Brahms Funerailles. Liszt Studies in Line. Barbara Pentland Bruyeres: Ce qu'a vu le vent d'ouest. Debussy

PHILHARMONIC - SYMPHONY. Carnegie Hall, 8:45 P. M. Conductor, Mitropoulos; Leonid Hambro, pianist. Overture to Le Roi d'Ys. Bizet Symphony in C. Lalo Piano Concerto in G (first U. S. performance). Everett Helm Francesca da Rimini. Tchaikovsky

AMERICAN MANDOLIN ORCHESTRA. Town Hall, 8:30 P. M. Conductor, Thomas Sokoloff; Barbara Alan, soprano; Miriam Rosen, pianist.

Turkish March. Mozart Symphony No. 5. Saint-Saens Danse macabre. Saint-Saens Das partizaner Lied. Sokoloff-Pokras Granada. Lara Zol noch zein Shabos. Secunda Tum Balalaika. Arr. by Lefkowitz Excerpt from Madama Butterfly. Puccini A Little China Figure. Leoni Dreamin' Time. Strickland Song. Sammond Concerto in A minor. Grieg Egmont Overture. Beethoven Dance of the Rose Maidens, from Gayne Ballet. Khachaturian The Old Castle, from Pictures at an Exhibition. Musorgsky Russian Sailor's Dance, from The Red Poppy. Gilere

RUDOLF FIEKUSNY, pianist, Washington Irving High School, 8:30 P. M. Ten Variations on a Theme by Salleri. Beethoven Sonata in A minor, Op. 143. Schubert Sonata in B minor, Op. 58. Chopin Suite Bergamasque. Debussy Lullaby and March from the Suite. On the Crossroad. Jirak Four Dances. Smetana

cisco and Oakland dates have tacked up the sell out signs.

The addition of Art Tatum to this year's "Festival of Modern American Jazz" has given a tremendous impetus to the show as this marks one of the rare occasions for an Art Tatum appearance in a concert hall. Art Tatum is undoubtedly the greatest of all current pianists and the amazing turn out to buy tickets for this package once again proves his strength at the box office.

Last year's edition of "Festival of Modern American Jazz" was undoubtedly the most successful of all jazz touring packages. Stan Kenton, a man who has never resorted to bragging despite all he has done to bring recognition to jazz artists and to jazz itself, predicts that this year's show will definitely be stronger at the box office than the initial "Festival of Modern American Jazz."

HIT WRITER—Chicago, the home of jazz greats, can now boast of its new composer of a Mambo hit tune, "Blue Mambo," an instrumental on the Thero label. All set to relish her share of potential fame is lovely Doris Jones, a physical education student at John Wil-liam College. This solid, instrumental as played by Leon Washington and his band and featuring Earl Washington on piano was recently published by the Toole House of Music in Chicago. Go, Girl!

Stan Kenton, Art Tatum Package Hits

Stan Kenton's "Festival of Modern American Jazz" which this year headlines Art Tatum and his Trio, featuring Slam Stewart and Everett Barksdale, plus the Charlie Ventura Quintet, Sherry Rogers featuring Sherry Marks, Mary Ann McGee, Johnny Smith and Candido, began its nationwide tour in San Diego. The "Festival" hits Chicago's Opera house soon.

Travelling through in successive order to Los Angeles, San Francisco, Oakland, Klamath Falls, Portland, Vancouver, Seattle, Spokane and moving eastward playing every major city, the show has, so far, met with tremendous advance sales and already the San Diego, Los Angeles San Fran-

No Cover Charge

★28
By George F. Brown



Razaf Has a Good Point on Our Composers

WHILE we were in the throes of hatching the "Appreciate Ellington" campaign, a famous songwriter came up with an idea that is even better than the one we have been pushing. Andy Razaf, whose songs have made him an ASCAP member since 1929, writes from California: "Your current drive to stimulate interest in the mighty music of our genius, Duke Ellington, could have been topped by one thing and that would have been a 'Negro Music Appreciation Week.' I 'Ain't Misbehavin' when I say that Mr. Razaf is entirely correct and I think his idea benefits considerably more people and will work on this angle. Andy Razaf has written many fine songs including 'Ain't Misbehavin', 'S'posin', 'Memories of You', 'Honeysuckle Rose', 'Stompin' at the Savoy', 'In the Mood', 'Make Believe Ballroom', 'My Fate Is in Your Hands' plus many floor show tunes for Connie's Hot Chocolates and Lew Leslie's Blackbirds. Some of these numbers were composed in collaboration with the late Fats Waller and others. Razaf is also a poet of note. In recent years he has been ill but he continues to carry his hopes high and his thinking is clear on matters of music."

Negro music itself is indistinguishable from that of other composers. It means music composed by Negroes should be spotlighted. I agree. Other top popular composers include Maceo Pinkard ("Sweet Georgia Brown," "I Offer You Congratulations"), Don Redman ("If It Ain't Love" and "Cherry"), W. C. Handy (naturally), Eddie Durham ("Every Hub," "John's Idea," "Wham"), Louis Armstrong (natch), Count Basie, Edgar Battle, Bennie Benjamin (doing great), Walter Bishop, Eubie Blake, Benny Carter, Ella Fitzgerald (surprise: "A Tisket a Tasket," "You Showed Me the Way," "Oh, But I Do"), Erskine Hawkins ("Tuxedo Junction" and "You Can't Escape From Me"), Irene Higginbotham ("Marie," "A Little Love Is Better Than None"), Johnny Hodges ("Beginning to See the Light," "Jeep Blues"), J. C. Johnson ("Believe It Beloved," "Rhythm and Romance"), Bill Johnson ("Dolomite," "Tuxedo Junction"), Lucky Millinder ("Sweet Slumber," "Are You



Lucky Millinder



Ella Fitzgerald

These songwriters are members of ASCAP, a good yardstick for being top composers at one time or another. Many of the writers have penned a number of hits, and several of the songsmiths collaborated with others to write their hits, but even if a song lists five composers, each shares equally in royalty and credits. There are any number of our songwriters who have composed one or two hits but are not members of ASCAP. Others may have been admitted to ASCAP membership in recent years or last week.

Even if all composers of popular songs (Negroes) are not listed, the above is still imposing and there is a lot of music there. Some of these tunesmiths are musicians and arrangers to boot. It is easy to see that Andy Razaf was not talking through a G-clef when he said we should sponsor a Negro Music Appreciation Week. I'm for it, except to say that "Negro Composers Week" might be better because the top tunes written by Negroes have no racial characteristics; just American modern music. But these people should be recognized. How many of us knew that so many top hits were written by Negroes? So don't give up if you think you are a songwriter. If you make ASCAP you are in pretty good shape. Please don't bring up about songs being stolen or other guys' names on song who didn't write them. There are vainglorious people in all fields.

Ready?") Phil Moore ("Shoo Shoo Baby," "My Dreams Are Getting Better All the Time"), Jimmy Mundy ("Swingtime in the Rockies," "Jam Session"), Leon Rene (When the Swallows Come Back From Capistrano"), Otis Rene ("Someone's Rocking My Dreamboat"), Jimmy Rushing (gobs of blues), Edgar Sampson ("Blue Lou," "Stompin' at the Savoy"), Noble Sissle ("I'm Just Wild About Harry"), Billy Strayhorn ("A Train").

Mary Lou Williams ("Foggy Bottom"), Spencer Williams ("Basin Street Blues," "I Found a New Baby," "Careless Love") and Juan Tizol ("Caravan," "Perdido").



Illinois Jacquet

vocal and instrumental arrangements of Waller compositions during the period 5-22-34

The "Unforgettable Fats" wrote over 450 musical compositions including "Ain't Misbehavin'," "Honeysuckle Rose," "Black and Blue" and many other tunes that will live forever. These are looked upon as Jazz Classics and are played and sung all over the world. When he turned his talent to musical shows he turned out "Hot Chocolates," "Keep Shufflin'," "Lead of Coal," "Tan Town Topics" and "Early To Bed," all of which were Broadway hits.

Chairman of the Thomas "Fats" Waller National Memorial Week of Music is W. T. Ed Kirkeby.

Time Magazine Picks Composer Among Top Group

Ulysses Kay, 37-year-old composer, is among the most steadily rewarded of contemporary U. S. composers, according to the current issue of TIME magazine (March 8.)

Mr. Kay's latest honor was conducting the Tucson Symphony in his own symphonic score, of New Horizons, in his native Tucson, Arizona, which is celebrating the 25th year of the Tucson Symphony. The young musician has received 11 cash prizes for musical compositions including two Rosenwald fellowships and two fellowships at the

Nation To Honor Memory Of Late 'Fats' Waller With Music, Song

NEW YORK — All branches of show business will once again combine to help perpetuate the memory of the late "Fats" Waller through the Thomas "Fats" Waller National Memorial Week of Music, May 18 through 23. Spearheading the 1954 tribute to the beloved "Fats" will be the nation's disc-jockeys, who will

highlight his recordings and the recordings by other artists of his many works. Many of the top platter-spinners in the United States and Canada have scheduled daily broadcasts, featuring Waller recordings.

Important programs on the major radio and television networks will feature medleys and special

highlight his recordings and the American Academy in Rome. He has written a successful film score for the movie, The Quiet One. Mr. Kay is a graduate of the University of Arizona, Rochester's Eastman School and has done advanced study at Tanglewood, Yale and Columbia. He is presently editorial advisor of the Manhattan offices of Broadcast Music, Inc.

Stars, Era Died Together

By LIN HOLLOWAY

When basketball star Junius Kellogg was seriously injured recently when the automobile in which he was riding enroute to a playing engagement was involved in a crash, the era known in the music and entertainment world as the "Dying Days of Swing" was brought to mind.

Top-flight musicians who lost their lives in road mishaps during that era, covering the late 30's and early 40's, include saxophonist Leon (Chu) Berry, and singer Trevor Bacon.

CHU BERRY was on his way from one engagement to another with the Cab Calloway band in 1941 when he suffered fatal injuries in an auto accident.

Bacon who did much to skyrocket the Tab Smith orchestra to almost overnight fame, was enroute to an engagement with that group early in the 1940's when the station wagon in which he was riding overturned.

AND THOUGH no automobiles were involved, the untimely deaths of bandleader Waler Barnes and a yet undisclosed number of members of his band when a fire destroyed the Louisiana ball room in which they were playing also occurred during the dying days of swing.

The Grim Reaper not only stalked the highways and ballrooms during that era, but also invaded the houses and homes of performers. In one instance, the reaper even boarded a train and claimed a noted musician as his own.

THAT WAS in 1943 when Thomas (Fats) Waller died on a train headed east from the West Coast.

Other musical greats who died during the era were drummer Chick Webb, 1939; and Bunny Berrigan, Charlie Christian and Jimmy Blanton, 1942.

IRONICALLY enough nearly all of these men of music — like young Kellogg — had successfully negotiated professional crises before their career's were brought to abrupt ends.

Fats Waller, after turning what could have been a successful trek through Europe into a fiasco, had returned to this country, appeared in a motion picture and retained his stature of top jazz pianist of the decade when he died.

JIMMY BLANTON, bassist with Duke Ellington's orchestra, had shortly before his death snapped out of a period of lethargy and penned some of his most worthy arrangements. Charlie Christian had become the nation's top jazz guitarist and made his instrument a melody tool instead of a strictly rhythmic one when he answered the Great Summons.

In fitting tribute when the era who made the "swing era" what it was passed on, the era passed with them, because it was in 1944 that a bespectacled trumpeter named Gillespie and an alto saxophonist named Parker began sorties into a new field of jazz pre-



"FATS" WALLER
Died During Swing Era

sensation that captured the public's fancy. Swing had died and bop was being born.



GLORIA JEAN MITCHELL

Talented, Earnest Young Singer Seeks "New Worlds To Conquer"

BY GEORGE M. COLEMAN

Gloria Jean Mitchell, an attractive 17-year-old high school junior who thrilled Atlanta for 16 straight weeks on the late Variety Plus television program, will go to New York Saturday for singing auditions with two of the nation's top amateur shows.

This is but a step further on the road to success for the ambitious little Booker Washington high school student who has become known throughout Georgia because of her own initiative as well as ta-

lent and help from those who recognize her outstanding ability.

Bob Cox, who originated the Variety Plus program, and also runs the Bids for Broadway program, said he had made reservations for her to stay at the Astor Hotel during her expected week-long engagements. She will be auditioned for both the Paul Whiteman and Ted Mack shows during her stay, he said.

Contact is also being made with Ed Sullivan for a possible appearance on the "Toast of the Town," one of the most outstanding programs

in the area. 4-28-54
Miss Mitchell will be accompanied to New York by her mother, Mrs. Mildred Mitchell and Mrs. Essie Groves, her school instructor.

COLORATURA SOPRANO

The young singer, who is a coloratura Soprano, has felt the thrilling feel of success many times recently and is an expectant expression of happiness at realizing a life long ambition.

She said she had been singing since her elementary school days at Oglethorpe, where she was then a soloist in the glee club. And because of this she has very few hobbies, except singing which takes up most of her time.

And who is this about to become famous youngster? Her background is average, with no visible hint of musical genius in past generations. She is the youngest of six children three boys and three girls, and she lives with her mother at 786 Play-lane, N. W. Apt. 138.

There are two other members of her family with musical talent; Harold who plays the violin, but only as a hobby, and Lillian, who won the Golden Voice of 1951 contest at Friendship Baptist Church.

And though she won acclaim over the Variety Plus show, and became its star because so many people called and wrote in congratulations, probably her biggest thrill came last Friday in Macon, Ga., when an exclusive white audience of nearly three thousand people called her back three times for encores.

It was the scene of the Bids for Broadway finals, and Miss Mitchell was invited as the only guest and the only Negro in the Macon City Auditorium. Cox, who has worked with her declared she received a "stormy ovation" from the audience which represented 14 counties and three curricula.

BUSY SINGER

Among other appearances was the presentation in concert at LaGrange last April 4. And her singing is not only in the concert vein. Miss Mitchell is a member of Sisters Sextet, of Rev. L. J. Burt's Beulah Baptist Church. Moreover, she is a regular member of the Washington High Glee Club and there you have it.

Just a young girl with a bright smile who has accepted the world as a challenge and makes a listener feel proud of her after only a few moments. She speaks with pride of her family, including two other sisters, Mrs. Ruth Barrett and Mrs. Janie Daniels. She tells you about her brothers, Robert and Marshall, and lets you know her favorite song is "For You Alone," one of the two songs she sang in Macon.

And though her career is at its actual beginning, her smile of confidence makes one wish to shout that he will soon hear that another star is born.

CHEERS SHUT-INS

Akron-born singer wins two French decorations

By OLLIE STEWART

PARIS — Bass-baritone Rollin Smith of New York City, who at present is the star attraction here at the Piano Club on Rue Montparnasse, was recently decorated twice by French societies.

He has been coming to Paris since 1924, and now he says that France "seems like home to me."

His two decorations are officer's cross of honor from the National Artist, Literary and Philanthropic Academy, and the officer's cross of artistic devotion, awarded for eminent services at the Guriel Sanatorium.

To get the latter recognition, Smith has been one of a volunteer group of entertainers who have given their services twice weekly to cheer up the patients in the Guriel hospital.

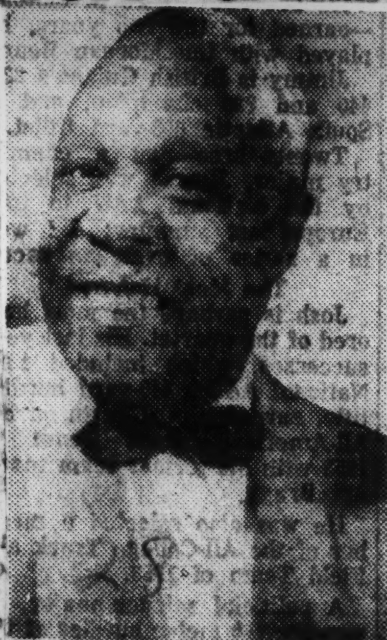
A veteran musician, a star saxophone man with the Will Vodery band back in the days when Vodery was playing for Florence Mills in the Plantation Room, on Broadway, Smith now plays the piano. He returned to Paris last fall and was immediately engaged at the Piano Club.

In the spring, he is booked for a stand at one of the bigger night clubs in Copenhagen, Denmark, then a tour of Scandinavia.

He is happy to be going back to Copenhagen, because it was there in the Danish capital that the Germans caught him in 1919 and held him five months before allowing him to go back to the U.S.

"I remember the entry of the Germans very well," says Smith. "I was asleep in bed when my landlady came in crying. She told me that the Nazis had arrived and that I should try to hide."

"I knew there was no way of escaping, so I lay back down and went to sleep again. They didn't mistreat me, and after some months they let me leave



ROLLIN SMITH

Returns To States

He became so good that he was called back to the USA in 1928 to replace Jules Bledsoe in the top role of Showboat. The saxophone was put in mothballs, and Smith took up the piano so as to be able to accompany himself.

He worked with a trio at the Coq Rouge in New York, and with Clarence Robinson in the Cotton Club Revue. Then back to Europe where he remained until the war broke out.

He has been in four big shows: "Beggar's Holiday," "Black birds," "Showboat" and "Casablanca."

"I would advise a young singer," says Smith, "to learn the piano. When things get bad—as they do for all artists—a singer-pianist can work alone!"

One of the songs that Smith is asked most often to sing is "Old Man River." He is one of the very few who can do it in four octaves.

And on every program Smith arranges, there are always spirituals. "They are America's biggest contribution to the field of music—and we should be proud of them," he says.

for the United States."

Some weeks ago, in February, Smith gave a concert here at the American Students Atelier, on Quai D'Orsay—and was called back five encores when his prepared program was finished. This student center has been for years presented top artists visiting Paris. Among them Roland Hayes, Geraldine Farrar, Alexander Brailowsky and Kenneth Spencer.

Smith was born in Akron, O., and before finishing high school had a band with his brother, Clyde, and started out playing the saxophone. A few years later he had migrated to New York and was side man with the Sam Wooding orchestra.

Smith came to Europe for the first time in 1923, and played the London Palladium with the Plantation Revue orchestra. He was back again in 1924, and this time he and the Palm Beach Five made themselves known in Paris.

They toured Turkey, Spain, Italy and Hungary—and after the tour Smith settled down in Paris for the serious study of voice.

Leontyne Price

to sing in Rome

NEW YORK (ANP) — An International Conference of Contemporary Music, in which celebrated composers, performing artists and music critics from Europe, Asia, North and South America will participate, will take place in Rome, April 4-15.

Organized in collaboration with the Congress for Cultural Freedom and the Italian National Radio, it will feature the celebrated soprano, Leontyne Price, now touring in "Porgy and Bess."

Miss Price, known in private

as Mrs. William Worfield, will be the only American vocal soloist featured in the ten-day program



Gone Family—

The Gordon family, according to musicman Babs Gonzales, the greatest family aggregation since the Mills Bothers, is making its debut on Epic Records with "St. Louis Blues" and "Swanee River." The family is from Newark, N. J., and was dis-

covered by Gonzales on his "Insane Asylum" deejay show. Left to right are George Sr., bass; Richard, age 11, first tenor; Honey, 15, soprano; George Jr., 13, alto. Babs and Mrs. Gordon are in front of the talented pack.

Writes Song For Fun, But Money Comes Pouring In

By ROBERT ELLIOTT

A fairy tale story got off to a running start in Chicago last week and at this time it's still rushing headlong toward a happy ending.

It all started when Mrs. Lena Mills Golightly of 5333 S. Michigan decided to try her hand at writing a song. She called it "Ava." The title and lyrics had no significance outside of the song itself. She just liked them.

Later she decided to have a demonstration record made. She got together with a couple of musician friends at the Boulevard Recording studio, 25 E. Jackson, and the song was recorded the evening of July 26.

Mrs. Golightly picked up some records made from the original tapes a few days later. Before going home she stopped to do some shopping in a loop record store. While she was there, the three recordings of her song disappeared.

MAIL WAITING

She called the recording studio again and asked them to cut another record of the song. When she stopped in to pick up the new record two days later, she was informed the studio had some mail for her.

Mrs. Golightly took a brown business envelope from the secretary, opened it and almost fainted. It contained \$1,000 in hundred, twenty and ten dollar bills, plus a note for \$100 Chinese yuan.

A single hand printed note on plain white paper contained the words "I love Ava."

OVERCOME

Mrs. Golightly was almost overcome. It first occurred to her that the money was counterfeit.

Then she began to wonder who it was from. But there were no clues to the identity of the sender.

That night she got a phone call from a man who told her she could have her records returned by contacting Father Capra at Our Lady Of Sorrows church, 3121 W. Jackson.

She quoted the man as saying,



MRS. LENA GOLIGHTLY

"Your song brought us back together."

According to Mrs. Golightly, she called Father Capra who verified that someone had told him she would call, but he told her nothing about the man who sent the money.

Mrs. Golightly said she was now more confused than ever. Then Friday morning a woman called and asked if Mrs. Golightly was the woman who received the \$1,000.

'WE'RE LEAVING'

Mrs. Golightly said the woman told her, "If you return \$500 to 3121 W. Jackson, we will never

bother you again. We are going to leave the country."

When asked to identify herself, Mrs. Golightly said, the woman quoted two lines of her song:

"There were times when we both were wrong; Please come back where you belong."

The woman also said her name is Ava. Mrs. Golightly told the Defender.

She will return the money when she receives word from Father Capra that the records have arrived at Our Lady of Sorrows, Mrs. Golightly said.

PRIEST MUM

Father Capra has refused to discuss the story with newsmen. However, in the meantime, things have been moving fast for Mrs. Golightly. Bob Weems, of Willard Alexander, Inc., theatrical agents, ran into some friends from the Boulevard Recording studio, shortly after Mrs. Golightly received the money.

The story fascinated him and out of curiosity he went over to the studio to listen to the original tape.

He told the Defender the song has hit possibilities and already there are several publishers interested in the property.

FIRST ATTEMPT

Mrs. Golightly, 30, is overwhelmed by the whole business. "Ava" is her first attempt at song-writing, although she once studied vocal music, piano and composition.

She wrote the song on a whim and had no intention of publishing it, she said. The demonstration records were intended to be sent to her mother and a few close friends.

But now the song has run away to a future of its own and nobody knows what that may be.

Cleveland Artist Wins Music Honors

NEW ORLEANS, La. — (ANP) — Two young student artists from Cleveland, Ohio, won top music awards last week in the annual national scholarship contest conducted by the National Association of Negro Musicians during its 31st annual session here.

They are William Appling who won first place in piano and Miss Lillie Manuel, 20, who won first place in voice.

Appling, 20, a senior at Western university, is the son of Bradford Appling, a pupil of Mrs. Frances Forthover and represented the Cleveland Music Association.

Miss Manuel is a second year student of the Cleveland Institute of Music, the daughter of Mr. and Mrs. William Manuel and is a pupil of Mrs. Elizabeth Stevens of Cleveland.

Second place piano winner was 17-year-old Henry Nelson, Jackson, Miss. A pupil of Mrs. Leola Harvey, he represented the Beethoven Music

Club of Jackson and is a student at the Holy Ghost Catholic high school. Second place voice winner was 17-year-old Henry Nelson, Jackson, Miss. A pupil of Mrs. Leola Harvey, he represented the Beethoven Music Club of Jackson and is a student at the Holy Ghost Catholic high school.

Second place voice winner was Miss Audrey Richards, 21, a music senior at Xavier university. A pupil of Mrs. Estelle Baham she is the daughter of Mrs. Mildred Richards of New Orleans. She represented the B-Sharp Music club of New Orleans.

Judges were Mrs. Lynn O'Bannon, president of the New Orleans Music Teachers Association; Dr. Glynn McPeck, president of the Louisiana Music Teachers Association, and Louis Panzeria, vice president of the New Orleans Music Teachers Association.



MUSICAL FAMILY—Mr. and Mrs. Henry Glover, left, of King Records official family are shown at the christening of their daughter, Joni, who is seated in the lap of her grandmother, Mrs. Davis, in their St. Albans (L. I.) home. Others

in the photo are Andy Gibson, composer and arranger and Larry Douglas, well known composer. Seated at right are Mrs. Geneva Drake and Dr. John Cashin, both of Huntsville, Ala.



Mr. Piano—Eighty-eight plunkers may come and go, but Errol Garner continues to be one of the most exciting pianists in the business today. Errol's facile touch and his vivid imagination have catapulted him to the very highest echelons of his profession.



In Cast—Helen Thigpen is one of the many talented singers now touring with "Boyz and Beatz," the perennially successful folk opera that

has scored successes in Europe and on Broadway. This production has always been a favorite of music-lovers and theatre-goers in general.

McFerrin Sings Here Feb. 28

CHICAGO—Robert McFerrin, noted baritone and winner of the Metropolitan Opera Auditions, will be presented in a concert at the Eighth Street Theater, Sunday, Feb. 28, at 3:30 p.m., by the Business and Professional Club of St. Mark Methodist church.

Teddy Wilson, The Blue Note Pianist

New York—The crisp, yet flowing piano style that adds atmosphere to the Blue Note Cafe, scene of relaxation for many, belongs to Teddy Wilson. This is Wilson's first assignment as a member of the Columbia Broadcasting System's musical staff, which he joins Jan. 17.

Wilson's familiar and unmistakable style dates back to the thirties, when he was the featured pianist in the original Benny Goodman Trio.

Since then, his recordings with such jazz greats as Billie Holiday, Charles Shavers, Lester Young, "Red" Norvo, Mildred Bailey and "Specs" Powell, along with the Goodman Trio, Quartet and Sextet, have been treasured by lovers of American jazz.

"Crime Photographer," starring Staats Costworth, features Jan Miner as girl reporter Ann Williams, John Gibson as Ethelbert, bartender at the Blue Note Cafe, and Bernard Lenrow as Captain Logan of the Homicide Squad. John Dietz is producer-director.

Jackson Girl Stars In "Faust"

When the stars reached their limits—Miss Selena Helm of Jackson, Mississippi was one of the brightest stars in Gounod's "Faust." Miss Helm portrayed the role

of Marguerite. Marguerite is the essential figure in the opera—a phoeasant and direct; unlike Marguerite, Miss Helm is a charming soprano with a pleasing personality. The student body on the whole feels that Miss Helm's ability to sing and act will lead her to a sure success.

teacher, has said of Miss Helm's ability to sing: "She has a voice of brilliant quality and acts with great intensity." Antioch College, Director of Shakespearean plays, Mr. Litheow, had this to say: "Miss Helm possesses that inner spark found in the truly great."

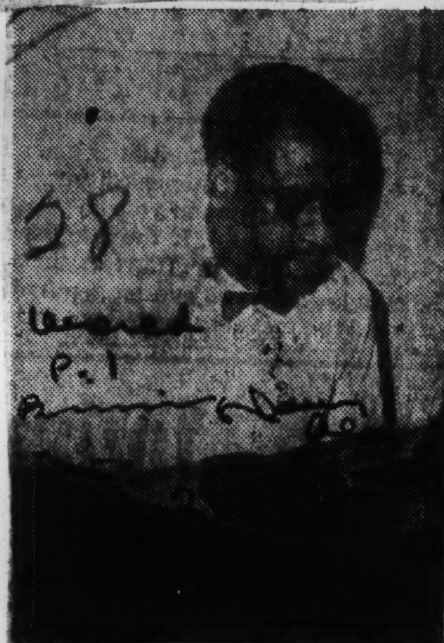
Mrs. Selena Butler, Miss Helm's mother, from Jackson, Miss., was present at the affair. The opera was presented in Galloway Hall at Central State College, Wilberforce, Ohio, where Miss Helm is attending school.

Miss Montgomery, her voice

Famed De Paur Infantry Chorus Winning New Laurels In Japan

The de Paur Infantry Chorus is making an historic six week tour of Japan. The ensemble of male singers, led by Leonard de Paur, opened its tour January 26 in Tokyo under the auspices of the Japanese newspaper Asahi. Columnarers of the de Paur chorus, arranged this unusual Oriental tour in association with A. Strok, veteran impresario in the Far East. It is the largest American music organization ever invited to tour Japan.

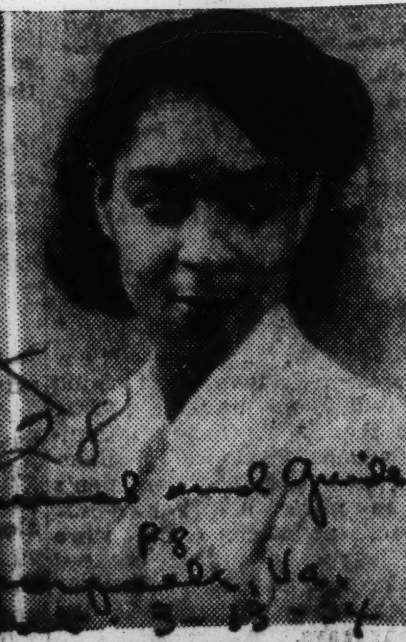
En route to Japan, the Chorus stopped in Hawaii to give a concert to a two-way audience. It was in Hawaii in 1944 that the Chorus was organized as an entertainment unit by the United States Army. Most of them were trained singers, members of the 342nd Infantry Regiment, who had been singing in moral programs outside of duty hours. In Hawaii at that time they were placed under the direction of Captain Leonard de Paur, a former assistant to Hall Johnson and assigned to special services for Army tours in the Pacific and later in Europe.



SGT. JOHNNIE W. A. HAYNES
MAGIC CITY G. I. MAKING MUSIC OVERSEAS — Marine Sergeant Johnnie W. A. Haynes (above), of Route 7, Birmingham, Ala., is shown beating out rhythms he composed for the "Kashiwara Kapers," a variety show presented by the personnel of the Marine Transport Helicopter Group 16 at the Hanshin Air Base in Japan. — (U. S. Navy Marine Corps Photo)



DR. VADA EASTER



DR. DORIS EVANS

Music Teachers At Howard Receive Music PhD Degrees

WASHINGTON, D. C.—Doris V. Evans, assistant professor of history in Howard University's School of Music, became the first American woman to receive the doctor of philosophy degree in musicology from Oxford University when the English school conferred the degree upon her, in absentia, Feb. 27.

Miss Evans, who is a native of Washington, has been a member of the School of Music faculty since 1946. She holds the bachelor of school music degree and the bachelor of arts degree from Howard and the master of music degree from Radcliffe College.

MISS EVANS entered Oxford as a Fulbright Fellow in 1951. While there, she studied under two of the world's foremost musicologists, Dr. John Westrope and Dr. Egon Wellesz. Dr. Westrope, who heads the department of musicology, supervised Miss Evans' research in medieval music and opera. Dr. Wellesz was her instructor in Byzantine and early

church music and has referred to Miss Evans as one of the most brilliant pupils in the department's history.

Dr. Wellesz has recommended

her thesis, "Music of the Middle Ages," for publication in England some time this year. He calls it "... one of the most significant contributions to music in recent years."

One of the university's youngest teachers at 28, Miss Evans shares the musicology teaching load at Howard with another youthful faculty member. She is Vada L. Easter, a native of St. Louis, Mo., and a graduate of Fisk University. Miss Easter also holds the master of music degree from the Chicago Musical College and the doctor of fine arts degree from that school in cooperation with the University of Chicago.

CONSIDERED AN accomplished pianist, Dr. Easter has been the recipient of numerous honors in recent years. The Elizabeth Doolley Clark Award for excellence at the Piano enabled her to study under Rudolph Ganz at Chicago

In 1945. She was a Rosenwald Fellow in 1948, and the following year, her performance on the concert stage won for her the City of St. Louis' citation for "outstanding achievement in the field of music."

The years 1950 and 1951 found Dr. Easter at the Fontenbleau Conservatory in France where she was the recipient of the annual award to the school's outstanding piano student. The Wooley Foundation Award for study at the Paris Conservatory was proffered her in 1951, but she turned it down to resume her teaching role at Howard. Like Miss Evans, she has been a member of the music school staff at Howard since 1946.

Howard's department of musicology was reorganized in 1948 in order that students might major in that phase of the art. In 1952, courses on the graduate level were added making it possible for students to earn the master of music degree in musicology.

Warner Lawson, dean of the School of Music and head of the department of musicology at the Washington school, attributes the rapid growth of the department, in no small measure, to the contributions of the youthful Doctors Evans and Easter.

ELLINGTON DOING OPERA

Orchestra Leader Completing History of Negro in U. S.

ROCHESTER, N. Y., March 17 (AP)—Duke Ellington, the orchestra leader, said yesterday that he had nearly completed the writing of an opera recounting the history of the Negro in America.

Mr. Ellington said the music was based on his classical composition "Black, Brown and Beige." He described the production as a mixture of opera, pageantry and history.

He said there "would be no political overtones." He voiced hope the show would be on Broadway next fall.

Mr. Ellington leads his orchestra in a concert here tonight.

EMERGENCE OF HIGH-FIDELITY JAZZ DISKS

By JOHN S. WILSON

THE little wide-range, high-fidelity recording of jazz that has appeared so far has been apt to lay more stress on audio range and instrumental clarity than on whatever music a record might contain. But high-fidelity jazz now appears to be ready to give up grinning at itself in a mirror and to settle down to a matter-of-course existence.

Two of the smaller companies—Vanguard, a newcomer to jazz, and Good Time Jazz and Contemporary, the tight and left wings, respectively, or one of the most active of jazz recording groups—have each launched a series of hi-fi jazz recordings and they have done it in the most auspicious of manners. In both cases the sound reproduction, while good, is overshadowed by the work of the musicians involved which, for the most part, is excellent.

Vanguard breaks the ice with four ten-inch LP's, Vic Dickenson Septet, Vol. 1 and Vol. 2, Mel Powell Septet and Sir Charles Thompson Septet. The Dickenson disks are superb expressions of that middle-ground jazz which is sophisticated, relaxed and inventive without being pretentious. Each of three sides is devoted to a single number (Russian Lullaby and Jeepers Creepers on Vol. 1, I Cover the Waterfront on Vol. 2) and, thanks to the leader's gruff trombone, Edmond Hall's clarinet, Ruby Braff's trumpet and Sir Charles Thompson's piano, such extended treatment is fully justified.

The Mel Powell collection is played in the same infectiously swinging vein but with a slightly more brittle manner imparted by the leader's piano style. This disk includes 'S Wonderful, It's been So Long, I Must Have That Man and You're Lucky to Me.

Sir Charles

The least successful of the four disks is the one featuring the septet headed by Sir Charles Thompson, whose piano work is one of the more provocative elements of the Dickenson sides. Sir Charles himself continues to play with lightness and grace but his group, after producing a haunting version of Memories of You, devotes undue effort to the pursuit of some well-worn bop riffs.

The initial high fidelity entry from Good Time Jazz is a ten-



Making a Mel Powell recording: Edmond Hall, clarinetist; Walter Page, bass player; Henderson Chambers, trombonist.

inch LP collection of recent works by Kid Ory's Creole Jazz Band. Ory's rugged New Orleans style is caught particularly well here as his band, which includes cornetist Teddy Buckner, clarinetists Pud Brown and Bob McCracken, and pianist Don Ewell, digs into such traditional numbers as Milneberg Joys, Buckets Got a Hole in It, Aunt Hager's Blues and St. James Infirmary Blues. One of the unsuspected merits of high-fidelity recording is its ability to bring out subtle nuances in even such a limited instrument as Kid Ory's voice.

Talented

Barney Kessel, an unusually talented guitarist, is featured on Contemporary's first high-fidelity release, Barney Kessel. His flowing, rhythmic style, which stems directly from that of Charlie Christian, is shown off excellently and at length on Salute to Charlie Christian and Lullaby of Birdland while his more introspective, and possibly more creative, side comes through on What Is There to Say and Tenderly.

These high-fidelity recordings are just one facet of a recent

rash of notable LP releases by small jazz groups of all persuasions. A pianist who is recorded much too infrequently, Joe Sullivan, is back on records under particularly happy circumstances with a ten-inch LP, Fats Waller First Editions (Epic). The disk is made up of eight Waller tunes never before published or recorded. They range from good to excellent Waller and Sullivan plays them in a happy, rocking manner that manages to convey the spirit of Waller while still being thoroughly Sullivan. George Wetling, Walter Page and Bob Casey round out Sullivan's group.

Benny Carter, whose multiplicity of talents sometimes obscures the extremely high level on which he practices all of them, devotes himself to the alto saxophone on Benny Carter: Cosmopolite (Clef), a ten-inch LP. There is vigor, taste and assertive imagination in his playing of the more-or-less standard numbers which make up this collection—I Get a Kick Out of You, Imagination, I've Got the World on a String and Long Ago and Far Away. His brisk, clean style is particu-

larly refreshing in a period when vapidly has become fashionable on the saxophone.

Dancing Organ

Count Basie's remarkable ability for making the organ dance as lightly as an elf is deftly demonstrated on a ten-inch LP, The Count Basie Sextet (Clef). Backed by a rhythm section which has drummer Buddy Rich as anchor man, Basie, trumpeter Joe Newman and saxophonist Paul Quinichette generate a quiet excitement as they punch their way through She's Funny That Way, Royal Garden Blues, As Long as I Live, Blue and Sentimental and some Basie originals.

The blending of baritone saxophone and muted trumpet which

brought the Gerry Mulligan quartet to attention in the past year is still serving Mulligan well although it is noticeable on his latest ten-inch LP, Gerry Mulligan Quartet (Pacific Jazz), that the interplay of instruments, which gave the group its special charm, is giving way to an increasing number of solos by Mulligan and his trumpet player, Chet Baker. While they are both adept soloists, the most interesting aspect of the group is still its ensemble work. I May Be Wrong, Tea for Two, Love Me or Leave Me, The Nearness of You and Mulligan's composition, Jeru, are on this disk.

More Conventional

Baker without Mulligan is the focal point of another ten-inch LP, Chet Baker Quartet featuring Russ Freeman (Pacific Jazz). In the more conventional setting of solo instrument and rhythm section, Baker, still playing in the quiet vein of the Mulligan quartet, produces some beautifully evolved solo ideas with a display of feeling and range which rarely show through in his work with Mulligan. Freeman, his pianist, contributes some capable solos and four original tunes to this collection.

Far from the least of the small groups recently committed to LP are such venerable teams as Bix Beiderbecke and the Wolverines (Riverside), The New Orleans Rhythm Kings (Riverside) and Jelly Roll Morton's Kings of Jazz (Riverside). These enormously influential jazz groups were recorded in the early Twenties; and the Beiderbecke and NORK recordings have survived the trans-

fer to ten-inch LPs with their vitality and sparkle intact and their resonance somewhat enhanced. The Jelly Roll collection is not so successful since even the limited merit of these numbers is muffled by muddy, inferior recording.

Excellent Songs

A fine idea and some excellent songs are in a ten-inch LP called I Love New York (Riverside) and subtitled, "Love Songs to the Big City." Among the tunes inspired by our metropolis which are gathered on this disk are Manhattan, Autumn in New York, Lullaby of Broadway, There's a Boat That's Leavin' Soon for New York, Penthouse Serenade, Cole Porter's I Happen to Like New York and Harold Rome's Love Letter to Manhattan. However, Pat Northrop, who has sung leads in "Pal Joey" and "Oklahoma!" voices them in a shrill and pushing manner which is not conducive to a relaxed appreciation of the big city's merits.

Pianist Is Given Honor

NEW YORK — "Sugar Chile" Robinson, young virtuoso of the piano, was voted one of the top child stars in the entertainment world in the recently completed Milky Way Gold Star award, it has been announced by the conductors of the survey.

Canvassed for their votes to decide on the winners were movie, drama, radio and TV editors, columnists, disc jockeys and other members of the entertainment profession.

Besides "Sugar Chile" Robinson, other children in the award winning bracket are Brandon de Wilde, David and Ricky Nelson, the Bell sisters, Jimmy Boyd, Bobby Driscoll, Gogi Barron, Christian Briccade, Molly Bee, George Winslow and Johnny Klein.

Fats Waller

tribute set

Composer's efforts
to be spotlighted

NEW YORK — All branches of show business will perpetuate the memory of the late great "Fats" Waller through the Thomas (Fats) Waller week of music, May 16 through May 23.

Programs on the major radio and television networks will feature medleys and special vocal and instrumental arrangements of Waller compositions.

The "Unforgettable Fats" wrote over 450 musical compositions including "Ain't Misbehavin'", "Honeysuckle Rose", "Black and Blue" and many other tunes that will live forever.

These are looked upon as jazz classics and are played and sung all over the world.

Young pianist

gets foreign scholarship

NEWARK — Gordon Gladden, a pupil at Arts High School, Newark, has been awarded a musical scholarship to study in France.

The award was made by the Music Guild headed by James Kleimer. It covers tuition fees for two years.

Gladden will leave for Europe soon after his graduation in June.

He is active in the NAACP Youth Council and is ambitious to be a concert pianist and composer.

He has won several local audition citations.

PLATTER CHATTER

by Fred Reynolds

LABEL "X," which is about as trite a name as you can get for a record company, is a subsidiary of the giant Radio Corporation of America. Recently issued on "X" are 10 albums of legendary jazz, all from the vaults of RCA Victor and Bluebird, an old Victor subsidiary. Without doubt,



Rex Stewart

the best of these, both from a standpoint of music and sound, are the LP's by Rex Stewart's orchestra, Jimmy Lunceford's Chickasaw Syncopators, Ben Pollack's band with Benny Goodman [previously discussed], Eddie Condon's Hot Shots, Bennie Moten's Kansas City orchestra, and Jelly Roll Morton's Red Hot Peppers.

Stewart's album consists of Bluebird disks that were cut in 1940 and 1941 by a contingent from Duke Ellington's superb band, including the Duke himself.

ASIDE FROM BENNY GOODMAN's fabulous aggregation, Jimmy Lunceford had the most powerful and precise of all the swing bands. His music rocked enormously. There are, on his LP, two sides cut in 1930, when the band was just beginning to warm up. The other six were recorded in 1934, when Lunceford's band was a 16 cylinder Marmon roaring down the open highway.

THE CONDON LP is a collection of records that Condon made with various groups in 1929, including his own Hot Shots. The best numbers, both justly famous, are "Hello Lola" and "One Hour" by the Mound City Blues Blowers.

... Bennie Moten played piano and led what was, until Count Basie, the most celebrated of the Kansas City bands. His records, cut in 1926 and 1927, typify the Kansas City style, which had as its cornerstone a hard driving ensemble above a bed rock rhythm. ... In September of 1926, the remarkable Jelly Roll Morton gathered a group of able jazzmen, including Kid Ory, Barney Bigard, and John St. Cyr. With these Red Hot Peppers he recorded the six tunes in this album. They're among the finest of all of Mr. Jelly Lord, and that's saying quite a bit.

JIMMY YANCEY is looked upon with nostalgia. He's given credit for inventing "boogie-woogie," a questionable honor in itself. I fear, however, he is much more myth than he was musician. His album of "Blues and Boogie" strikes me as being monotonous and unexciting. ... The Johnny Dodds' Washboard things are pretty corny. Some claim he was the best of all the New Orleans clarinetists, but you'd never be able to prove by these records, all done in Chicago in 1928 and 1929.

THERE IS LITTLE DOUBT of the historic importance of the Original Dixieland Jazz band. Because of the awful recording methods in those days [the platters date to 1917 and 1918], you've almost got to take the historians' word for it. How good the band was, if indeed it was good at all, can never be determined truthfully by listening to its ancient disks.

Presents 220-Year-Old Opera In Town Hall

By CARL DITON

NEW YORK — (ANP) — There seems to be no end in variety of those of Greek mythology and musical events in New York. This were patterned after the populace, is as it should be, for as yet un-much as we do today.

The latest musical treat was afforded last week in Town Hall by Margaret Hillis, gifted American woman conductor, namely, the presentation in concert form of a 220-year-old opera of the French composer, Rameau, with chorus, orchestra and 15 soloists, including one from the Metropolitan Opera and one from the City Center Opera.

The affair marked the first performance in America of Hippolyte et Aricie.

Big Event in History

Hippolyte et Aricie is considered an important landmark in the evolution of operatic composition. Therefore, it should be interesting to dwell briefly on its history to prove human beings reacted in Europe before the founding of New York much as they do today.

Along about the beginning of the Renaissance, a number of Italian composers met to discuss the status of the musical art of their time (this is what American jazz musicians should be doing about now), and decided that they should add music to the Greek play. The first attempts, fostered by the wealthy, were merely melodized words.

However, the idea of increasing audiences by including public admissions took root; chorus, orchestra, ballet, scenery and costumes were added, and the first opera house was opened in 1637 in Venice. After that, opera houses multiplied in proportion much the

same as movie houses have in our generation, giving rise to a school of Italian operatic writing where the characters drifted away from those of Greek mythology and were patterned after the populace, as it should be, for as yet un-much as we do today.

Returns to Greek

Later a similar movement was started in France which, after throwing off Italian influence, became strictly French in style and was dominated for a time by the French composer, Jean-Baptiste Lully. When he died in 1687, Jean-Baptiste Rameau (1683-1764) went back to Greek mythology as in last week's opera and was severely criticised. But the beauty of the music finally overcame the opposition.

Last week's performance revealed the masterfulness of the writing. It was quaint, joyous, often reminiscent of Vivaldi and Corelli, and in the hunting scene even approximated the Beethoven symphonic scherzo, which was to come into being a 100 years later.

As to the plot, Hippolyte and Aricie fall in love, of which Theseus, his father disapproves. In the meantime, Phedre, his queen, falls in love with Hippolyte. It is unrequited and Phedre condemns him to hell with Pluton.

Shows Strength Witty Chorus

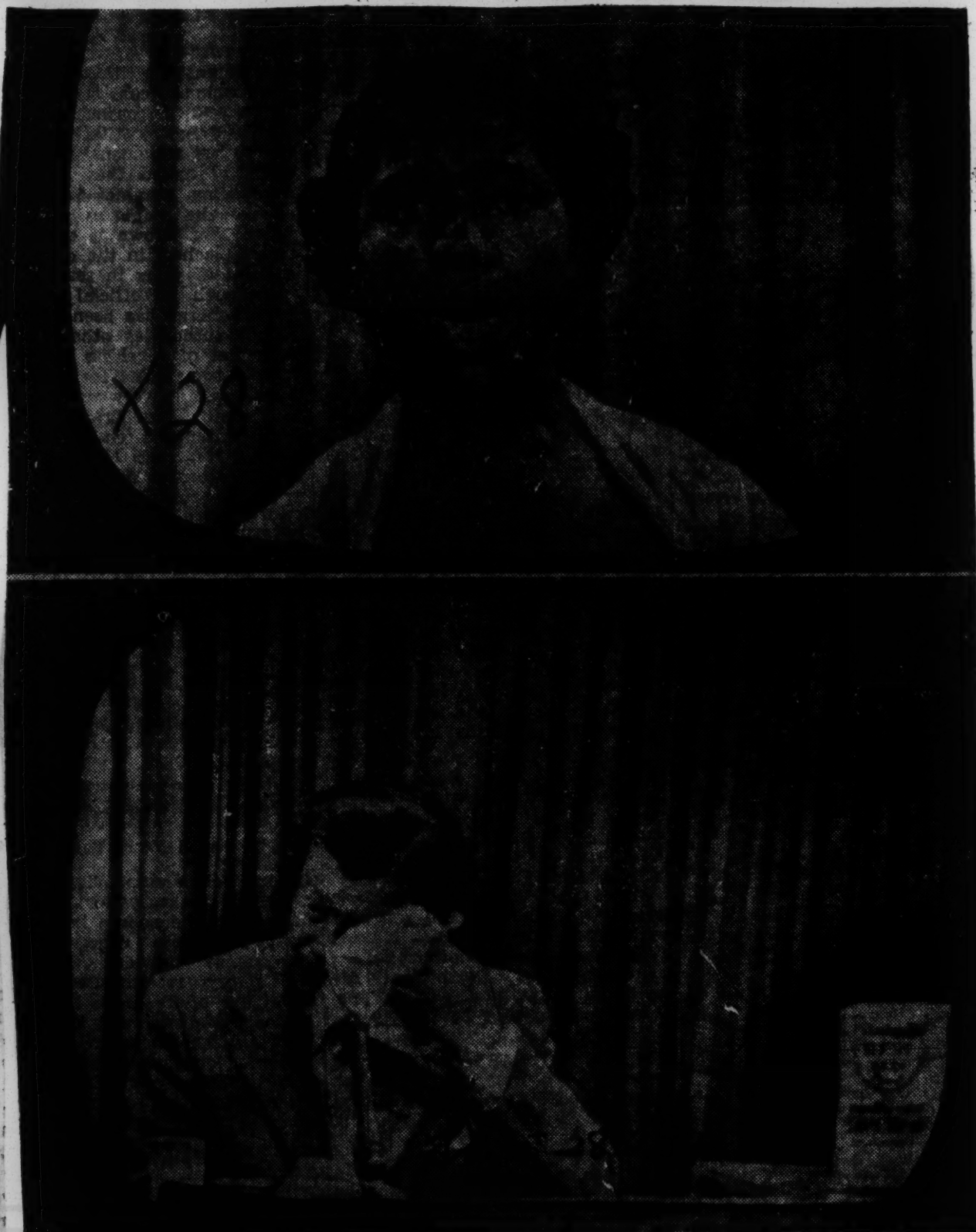
Seeing her mistake, she beseeches Pluton to accept her. But before dying she confesses to Theseus, her husband, that it was her fault not Hippolyte's, whereupon Theseus, the father, gives himself to Pluton for having wronged the son. But the goddess Diane brings Hippolyte back to Aricie, altho his father is never to see him, and the two are wedded.

Margaret Hillis appears to be more of a choral rather than symphonic conductor. One could not expect dynamics with such an unfamiliar work.

But she directs with a continuous beat, indicated many effects and had a perennial, joyous expression thruout the evening. The chorus contained one Negro. Although small, it sang gorgeously. The entire presentation was in superb French! A harpsichord true to ancient custom, accompanied the soloists.



VIVIAN SCOTT, pianist, has been selected winner of the seventh annual Jugg Award in New York. A graduate of Howard university and the Julliard School of Music, she will be presented in her Town Hall debut recital in March, 1955.



SHE SANG — GODFREY CRIED — The rich contralto voice of 17-year-old Grace Bumbry (top) of St. Louis, had such an effect on Arthur Godfrey that he cried in full view of his television audience during a recent "Talent Scouts" program. When Miss Bumbry completed her rendition of "O Don Fatale" Godfrey exclaimed: "Oh that was beautiful, beautiful. It's a long time since I saw talent like that." He then personally eliminated her from the competition, revealing that he had "special plans" for the sensational singer. (Newspress Photo).

Cigar, Fingers And On Occasions It's Thumbs

By ROB ROY

When the tune "Little Things Mean A Lot," was written the composer may well have been thinking of the careers of the nation's top performers of the past three score years. Certainly "Little things" in their performances have meant a lot.

Look back over past years and you'll find little capers and maneuvers among the standout stunts that have made the stars long remembered. Unique, though small, there usually has been something attached to the artists that made them individualists.

Bert Williams, for instance, used to make his entrance by sticking one hand, covered with a white glove, through the curtains. His fingers were twisting and turning in a corkscrew fashion. The crowd new who was coming and the screams and yells were loud and penetrating.

Slightly different, yet just as amusing was the introduction to a Shelton Brooks performance. Shelton who employed a piano in his act, playing with two thumbs, would stick those two members of his hand through the curtain in advance of his arrival to dish out comic music, song and dialogue. Thus those two great showmen became known by their fingers and thumbs and even today their antics are discussed by old time theatre goers.

The late Bill "Bojangles" Robinson usually entered the stage with one leg in advance and cutting a one legged tap that was his own copyright. The rest of the great dancer's body would be completely hidden from view of the audience. Yet his audience knew that dancing foot belonged to the one and only "Bojangles."

The late Florence Mills whose greatest song hit was "I'm A Little Blackbird," used to come on stage with a bird clutched in one hand that was stretched beyond the curtain. The patrons knew the

little girl who made the song a favorite was behind the scenes and enroute to her place before the footlights.

The great Al Jolson often preceded his own appearance with huge drawing of a "corked up singer" kneeling with arms outstretched. As soon as this figure appeared from behind the curtains the applause became deadening.

Tip, Tap and Toe, one of the great dancing teams also employ a novel approach to their act. Considered one of the best dressed acts in the business their shoes were always white and perfectly fitted. Theirs was to shift first, left then right, foot outside the curtain in a sort of army marching manner. Their best routine was the "Wooden Soldier," and this was a part of their introduction with only the feet showing from behind the curtain.

The late Helen Morgan who often, and was first to wear slacks on stage, hit upon a novel entrance for one of her theatre appearances. Helen, you know generally sang from atop the piano. On this occasion the theatre was darkened and when the lights came on there sat on stage a miniature piano with a doll seated on top with arms outstretched as though singing. This meant next act was Helen Morgan.

Junetta Jones

in concert

BALTIMORE

Miss Junetta Jones, brilliant young soprano will be guest soloist when the Bureau of Music closes its 1954 season, with a concert at Douglass High School, Gwynns Falls Parkway and Pulaski St. December 3, at 8:30 p.m.

At the concert, the Baltimore City Orchestra and Chorus directed by Harrison M. Dodd, will have many prominent scores

among its selections. The Baltimore Bureau of Music celebrated its 40th anniversary this year. It is the oldest institution of its kind in the country. The concert which is free is open to the public.

Tan Musicians Dominate "Down Beat" Jazz Poll

CHICAGO (ANP)—Negro musicians dominated the second annual "Down Beat" jazz critics poll, sweeping 10 of 14 firsts in instrumental and singers divisions.

Results of the poll, of jazz opinion appear in the forthcoming August 25 issue of Down Beat magazine.

First, second and third place in the female singers division went to Ella Fitzgerald, Billie Holiday and Sarah Vaughan, respectively.

Top male singer was Louis Armstrong who took a 60-vote margin over Frank Sinatra and an 80-vote count over Nat "King" Cole.

Twenty-three top jazz critics participated in the selections, which saw only five first place repeats from last year's polling.

The only other "clean sweep" by Negro musicians was in the trumpet division as Dizzy Gillespie, Louis Armstrong and Roy Eldridge finished 1-2-3 respectively.

Count Basie's band unseated Duke Ellington's orchestra by a 110-point margin, the biggest victory of the poll.

All-Negro modern jazz combo beat out the Dave Brubeck combo. Charlie Parker and Benny

Carter were 1-2 respectively in the alto sax division.

White tenor saxist Stan Getz took first place in his division, but Negroes, Lester Young, Ben Webster and Arnett Cobb followed in that order.

Harry Carney, an integral part of Duke Ellington's coterie, received a 20-vote margin over white baritone saxist Gerry Mulligan.

The contest's only tie was registered as Buddy DeFrance and Benny Goodman tied for first in the clarinetists section.

Art Tatum was first at piano, nosing out Bud Powell by 20 points. Oscar Peterson, Erroll

Garner and Earl Rimes placed third, fourth and fifth respectively.

Ray Brown was top man in the bass division. No Negro placed in the guitarists section.

Max Roach took third on drums, but Lionel Hampton captured top spot for vibes. In miscellaneous instruments, Joe Mooney, white organist, finished first.

Among the new stars, Frank Wess, tenor sax, had a 20-point advantage over Bill Perkins.

Dominating the poll, however, was Louis Armstrong, who captured first in singing, second in trumpet and third for his combo.

Virginia Boy, 12, Already A "Veteran" Concert Artist

ROANOKE, Va.—Even though he is only 12 years of age, a local boy is already being considered a veteran concert artist. William Grant Nabors, son of Mr. and Mrs. Juan Nabors who live here, has been hailed by critics as "an able performer" wherever he has appeared in concert. He is a pianist.

Sat. 10-30-54 28
AND EVEN THOUGH he has "vet's" rating, Nabors has been presiding at the pianoforte for only four years.

He was "going on" nine years of age when he became fascinated by the fact that a playmate was on his way to take piano lessons. The youth went along with the playmate and asked

the music teacher in the neighborhood to teach him something about the fascinating black and white keys. At that time there wasn't even a piano in his house.

Nabors, Wm. P. 16
BUT YOUNG NABORS had already shown that he was concert material. He proved his appreciation for classics when he often turned the dial of the radio in his home away from popular music to spots where classics and concert renditions were featured.

The youngster began to study the piano with unrelenting interest and soon was something of a home-town sensation. His fame began to spread around the state and he was included in one of the masterful Hampton Institute Arts of the Theatre programs. A series of concerts followed, and the youngster then appeared on radio and TV shows.

Old Man Dixieland will be a tootin' at 'Deep South Ball'

"Papa" Celestin, one of the most beloved figures of the Old South, is coming to town. The world-famous Dixieland Band man, with his trumpet

and band, is coming up from Old New Orleans where Dixieland has its beginning, to play for the big "Deep South Ball" at the Municipal Auditorium the night of Oct. 29.

The colorful ball, for which both Papa Celestin's Orchestra and the popular Johnny Long Orchestra will play, is being given by the Linly Heflin Unit as its big annual benefit for the scholarship fund. This fund educates Alabama girls in Alabama colleges.

Only once each year does the Linly Heflin Unit stage a benefit. This is it.

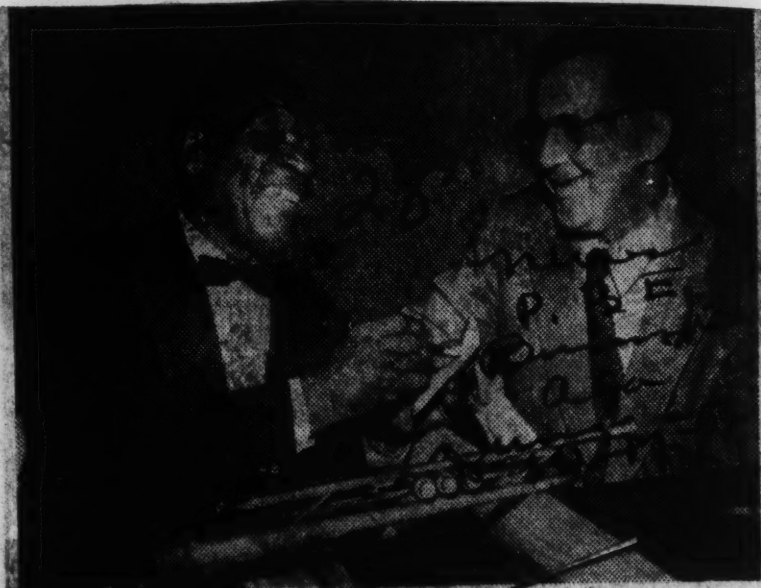
MERRY-MAKERS from all parts of the South will be dancing to the music of Papa Celestin and his Dixieland Band, and to the music of that young Southern bandleader, Johnny Long of North Carolina. The Southwide attendance is made possible by the date of the Deep South Ball—the Friday night before the big Alabama-Georgia football game.

Football fans who will be coming from all parts of the South and from other sections of the country, too—are going to arrive early so they can add the gala ball to their week-end festivities.

Tables are being arranged on the dance floor for patrons, and there will be seats in the dress circle and balcony for those who wish to sit out the dances, to divide their time between dancing and watching the dancers and listening to the Dixieland Music of Papa Celestin and the Deep South music of Johnny Long.

PAPA CELESTIN will not lead his Dixieland Band in Dixieland Music, but will give out with those famous Celestin Dixieland solos on his trumpet. He ranks as one of the "masters" of his kind of music, one of its originators, and surely one who has done most to spread its popularity over the Deep South and beyond into the land of the Yankee.

Mrs. Hamilton Stevens and Mrs. Henry P. Johnston of the Linly Heflin Unit, say that advance reservations indicate a sell-out and the most popular attraction they've ever sponsored for the group's scholarship fund.



"Papa" Celestin coming—Old Man Dixieland himself will be here to play for the "Deep South Ball" Oct. 29. Here "Papa" gives an autograph to "fan" Benny Goodman.

Singer Who Made Godfrey Cry Thrills St. Louisans

ST. LOUIS, Mo. — The talented young contralto who created a national sensation earlier this year when she appeared on television and literally stopped the show, added more laurels to her career here recently.

The young singer is Miss Grace Bumby, who was projected into the national spotlight when she won a scholarship from the St. Louis branch of the National Association of Negro Musicians in 1953 and later captured the national honors in Indianapolis, Ind.

Perhaps Grace is more sensationally known as the young singer who appeared in Arthur Godfrey's television talent scout show and made him weep. Protege of Kenneth Brown Billups, teacher of choral music, at Sumner high school, she appeared in recital last Sunday evening at Union Memorial Methodist church, under the auspices of the youth choir and Usher Group Three.

Captivating an enthralled audi-

ence her first group included songs by Carissimi, Torelli and Handel. In the second group the talented young contralto offered works by Brahms, Haydn, Schubert and Wolf. And audience favorite was Verdi's "O Don Fatale" from Don Carlos.

The closing group included spirituals arranged by Boatner, Frey, MacGimsey, with able accompaniments throughout by the Mrs. Sara Hopes, youth choir director, who has assisted in Miss Bumby's training as a member of the youth choir.

Miss Aquina Brown, guest pianist and advanced student of Mrs. Alleda Ward Wells, added much enjoyment to the program. Following the recital the sponsoring groups held a reception in the lecture room of the church. General chairman of the recital was Mrs. Stella Jacobs with Mrs. Hopes serving as co-chairman.

Leontyne Price and Warfield Sing 'Porgy' Numbers To Many

NEW YORK (AP)—The annual series of almost daily concerts through the June and July months by the Stadium Symphony Orchestra (mainly New York Philharmonic members), led by distinguished conductors at the Lewisohn Stadium of the College of the City of New York, is fast coming to a close.

One of the prominent features each year is known as Gershwin Night devoted to the non-serious as well as the serious works of George Gershwin who died prematurely in 1937, although his name has become immortalized as the composer of "Porgy and Bess."

Gershwin's works were presented in last week's program in the order in which they were composed, with but one exception. Beginning with the stirring song-number "Strike Up the Band", Earl Wild, one of the city's pre-feminist gifted pianists, played the solo part in the Concerto in F for Piano and Orchestral Allegro, Andante, Allegro Agitato. The orchestra concluding the first half of the evening with "Cuban" Overture.

George Gershwin was tremendously successful with his Broadway show writtin. His love for more serious music, however was too great to limit his talent for creating music. Like most gifted creators he had a great abundance of ideas which his show

work, together with a shortened life, did not give him time to ponder over and expand. His grasp of orchestral technique is amazing, considering the life limitation. And he will go down in American musical history as the first important protagonist to portray in music the social contrast of America's two dominant races. But the essential truth, as learned from Gershwin's life, is to train in serious music first. As it now stands, we may have lost a great composer.

Leontyne Price, soprano (Mrs. Warfield, in private) and Wil-

liam Warfield, baritone, played no small part in the success of the concert in their singing of excerpts from "Porgy and Bess"; Miss Price in "Summertime" and "My Man's Gone Now"; Warfield in "It Ain't Necessarily So" and "I Got Plenty of Nuttin'" with the two combining so effectively in the duet, "Bess, You Is My Woman Now."

The program came to a close with the ever-popular "Rhapsody in Blue" with Wild playing just as meticulously and devotedly to pianistic details as he did in the concerto. Alexander Smallens, who is reputed to have conducted "Porgy and Bess" 2,000 times—was the conductor of the evening. Perhaps the concert was all the more enjoyable because the stadium was packed.

New Orleans Jazz Artist Honored By Whites, Negroes

NEW ORLEANS —(ANP)— This week saw honors come to Oscar "Papa" Celestin, for 50 years one of the leading jazz artists of the Crescent City.

A bronze bust of the trumpet tooter was given to the municipally owned DeLage Museum in City Park and there it is to be on exhibition as a reminder of the pioneer work in jazz that Celestin has done for a half century.

Funds for this bust were furnished by whites in the city, members of the local city recreation department and of the local jazz foundation.

The National Association of Negro Musicians, meeting in New Orleans in their 39th annual convention, gave all of Wednesday night's program to honor Celestin.

Speaking before other musicians Celestin revealed that he had been associated with Armstrong, the illustrious Satchmo and with "Kid" Ory and others. On many an oc-

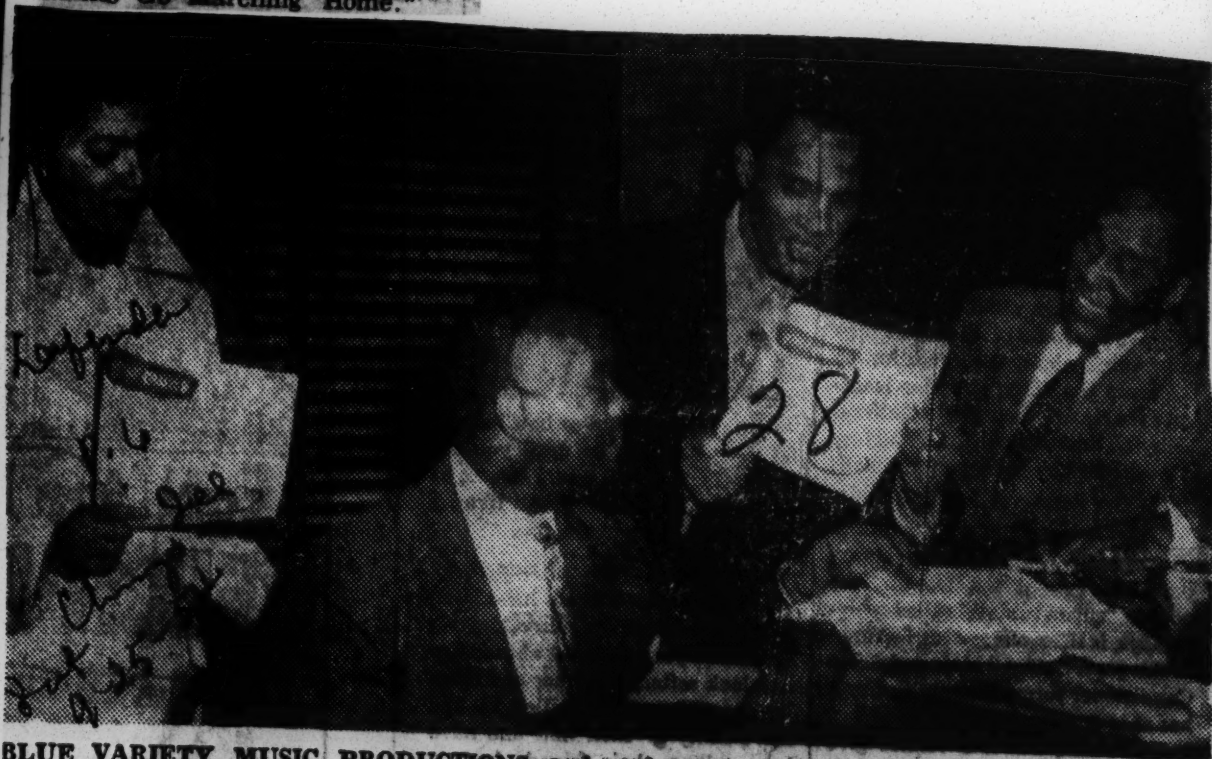
casional Celestin said that Louis Armstrong had taken a hand and had a hidden all day on a trucker's wagon to advertise a dance at which Celestin band and not Armstrong's was to be the feature. He stated that at that time the pay and entire band for the night \$12.00, not for each man but for the whole band. At present Celestin and his band

night spots in the Vieux Carre or the French section of New Orleans.

leans on famous Bourbon street.

His band was used in the inaugural ball of President Eisenhower and on many occasions he has been called upon to leave the Crescent City with his organization and play dances as far away as Long Island.

Colestin says he is very pleased that people like his music and he says he now knows what is meant in the famous tune "When the Saints Go Marching Home."



BLUE VARIETY MUSIC PRODUCTIONS and Broadcast Music Incorporate affiliate of New York City is planning a new twist to its library of original music by presenting new talent on film and sound tract with a story written around the new song. Pictured are two fine Chicago vocalists, Miss Vera Jeanne Bradley and Bob Anderson.

son with pianist Jack Hester seated in rehearsal as Charlie "Duke of the Uke" Johnson who heads Blue Variety Music productions listens. Vera Jeanne, known professionally as Kim Carter and Johnson are well known radio and disc artists.

Stan Kenton, Art Tatum And Others In Chicago

Stan Kenton's "Festival Of Modern American Jazz" which comes to Chicago's Civic Opera House Saturday, October 23 is the second edition of this jazz package.

Once again the founder of "Festival Of Modern American Jazz," Stan Kenton, will be at the helm, conducting his big modern orchestra and will present an array of the best jazz talent ever assembled in one show. On the keyboard, "The Festival of Modern American Jazz" will be represented by the man to whom Fats Waller referred "as the God of jazz pianists, Art Tatum" with Slam Stewart featured on the bass and

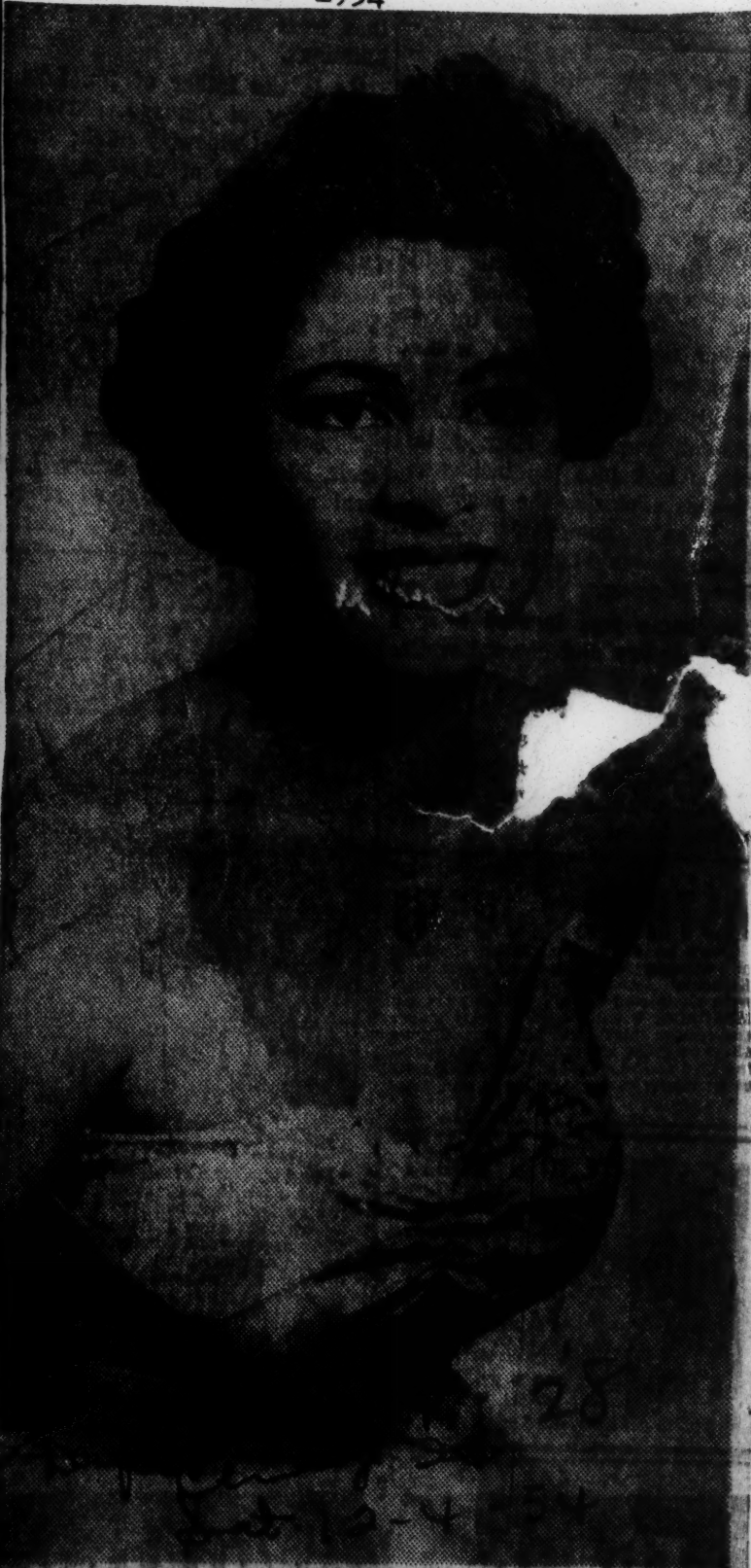
Everett Barksdale on the guitar.

The Charlie Ventura Quintette, with Charlie himself playing the tenor, baritone and bass baritone saxophones, will play its new sounds and Shorty Rogers and his Giants with Shorty himself blowing the trumpet and Shelly Manne beating the drums are also on the bill. Shorty and his Giants have, over the past year, been responsible for broadening the horizons of jazz. And to make the guitar do things never before heard, Stan Kenton has corralled the fabulous Johnny Smith, and returning, once again, to help make this a real Festival, none other than the "King of the Bongo," Candido. To carry the sole burden of

song "The Festival of Modern American Jazz" has selected the one and only Mary Ann McCall, who has long been the favorite of modern jazz lovers.



CONCERT VETERAN AT 12.—William Grant Nabors, 12-year-old veteran pianist, will appear in recital at Tennessee State university Nov. 2. A music student for only four years, Young Nabors' extensive practice, outstanding talent and keen appreciation have enabled him to make rapid strides and to accomplish in four years what many musicians develop only after a lifetime. His ability to execute has been lauded; he reaches octaves, executes arpeggios and interprets the artist with a remarkable sensitivity. He is a regular performer on the annual Hampton Institute Arts in the Theatre program. William is the son of Mr. and Mrs. Juan W. Nabors of Roanoke, Va.



VELVET-VOICED songstress Doryce Brown, of the Bronx, has been signed as a regular on the weekly CBS-TV coast-to-coast show, "Look Up and Live." A student at City College of New York, Doryce has appeared with the road company of "Carmen Jones," the European company of "Finians' Rainbow," the famed Hall Johnson choir, and, as "Aida" for the New York Center for seven seasons.



Charles Everett, dramatic tenor of NYC, will appear in a recital at Carnegie Recital Hall Sunday, Dec. 5 at 8:30 p.m. He will introduce Gareth Anderson, Baltimore-born pianist.

Madam Evanti Gives Concert

BY JUNE L'RHUE

NEW YORK, (Global)—Madame Lillian Evanti treated New York music lovers to a brilliant concert at St. Martin's Episcopal Church last Sunday with Sylvia Oyden Lee at the Piano. The large audience gave rapt attention to the famous soprano throughout the performance, applauding enthusiastically, despite the request that applause be reserved until after the program.

Madame Evanti's rendition of the Aria "Pace, Pace Mio Dio" from Verdi's opera, "La Forza del Destino," was notable for its beauty and deep feeling. The number was supposed to close the first half of the concert, but the audience insisted on having its way. A sweet little encore, "Thank You for the Flower," rendered along with others in the dramatic interim, not only helped stay the intermission to satisfy her avid listeners, but also proved a dainty expression of appreciation for a beautiful bouquet of fall flowers.

Included in the Evanti program was a group of her own composi-

tions, "Slow 'Me Down Lawd" "I've Set My Love On My Jesus" and "Somebody Loves Me." These were created in the mood of spirituals and were touchingly sung.

Lillian Evanti was the first Negro woman to sing grand opera, and she has a repertoire of 24 operas to her credit. Critics have acclaimed her the greatest Coloratura since Galli Curci and the most stirring actress since Bernhardt and Nazimova. She is a graduate of the Music Conservatory at Howard University and has studied at great music schools in Paris, Milan and Munich. Her superior training and fine talent have helped her to keep her place among the great contemporary singers.

Marion Cumbo, guest on the Evanti program and one of New York's accomplished Cellists, rendered Coleridge Taylor's "Variations in B Minor" and several other numbers with great credit. He was accompanied by Allan Booth.

The concert was sponsored by the Rectory Guild of St. Martin's.

Mrs. Madaline Graden was Chairman and Mrs. James T. W. Granady, co-chairman. The Rev. John H. Johnson is pastor.

Pianist, soprano to appear in 21st Harlem Y concert

NEW YORK — Miss Eileen Southern, pianist and Miss Sylvia Yearwood, lyric soprano will be presented in the 21st Annual New Year's Classic Concert, sponsored by the Harlem Branch, YWCA, Jan. 2, 1955.

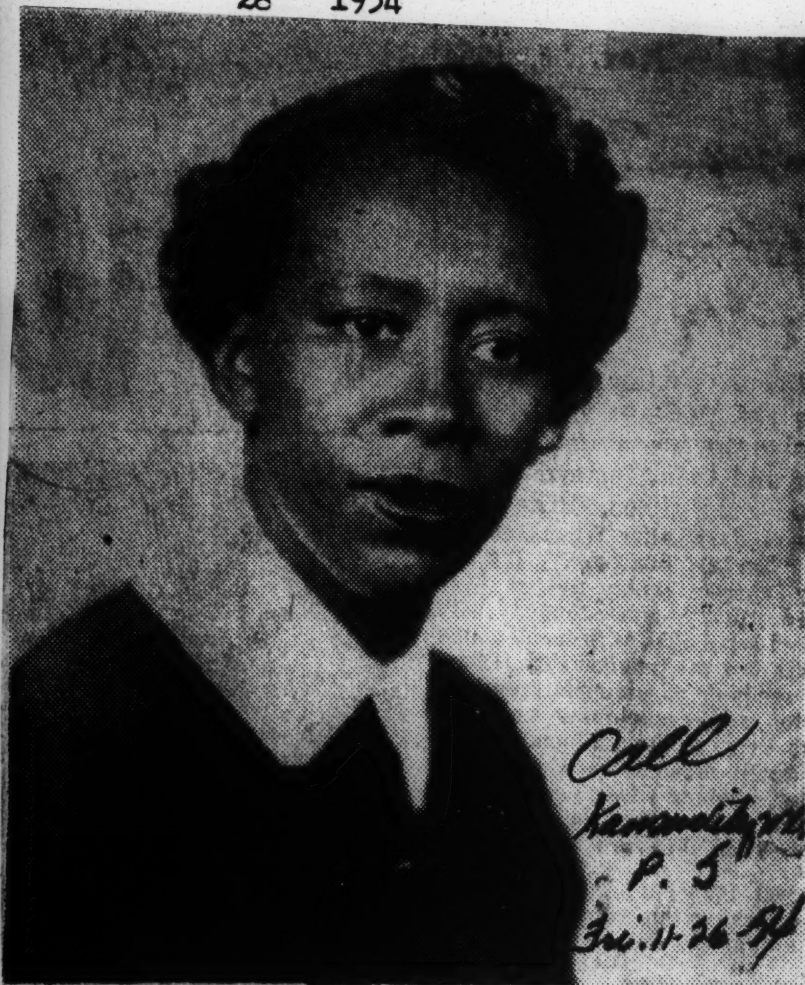
Miss Southern received the B.A. and M.A. degrees from the University of Chicago and is a candidate for the Ph.D. at New York University. She has also studied at Chicago Music College, Julliard and Boston University.

She has appeared in concert in Buffalo, Chicago, New York, West Indies and Haiti. While in college she appeared in concerts in North and South Carolina, Louisiana, Mississippi and Texas. She has also appeared in Carnegie Hall and with the Louisville Symphony Orchestra. Miss Southern is a teacher in the New York City school system.

MISS YEARWOOD made her debut at Carnegie Recital Hall

in 1952. Critics of the New York Times and Herald Tribune said that she showed great promise. Her appearances this year included guest soloist at the Annual Concert of the "Song Trad-ers;" several radio and television appearances; and a participant in the "Y" monthly series.

She was presented in concert at Town Hall in 1953 and was the winner of the Annual United Irish Counties Association Festival last year. She is a product of the New York City school system and City College. She is currently studying under John Allegra of the Metropolitan Opera Studio.



DID YOU KNOW THAT. — Mrs. Ophelia Fern Washington, a senior in the education department, Emporia State Teacher's College, Emporia, Kansas, was chosen the latter part of September, 1954 to sing with the school's Symphonic Choir. Mrs. Washington is the first Negro to sing with this group in the history of the school. She is also a member of the school chorus. This is Mrs. Washington's first year at Emporia and on Tuesday, November 8, the group made their first television appearance for the year over television station WIBW, Topeka. Two other Kansas City-Kansas area residents took part in this television program in connection with national education week. In the school's auditorium Friday, Saturday and Sunday, November 5, 6, and 7, respectively, she took part in the annual scholarship variety show, "Jazz-Ups," which was presented in connection with the Emporia State's homecoming. Mrs. Washington, who has been making her home at 1968 North Thompson, Kansas City, Kansas, for the past ten years, is originally from Tulsa, Oklahoma. Prior to entering Emporia State, she was a student and public relations officer at Rust College, Holly Springs, Mississippi, where she was a straight "A" student. She is the sister of Lewis O. Swingler, editor of the Tri-State Defender in Memphis, Tennessee and editor and publisher of the Alpha Phi Alpha Magazine.

Downbeat's poll on jazz

surprises

After American
than musicians
score only four
1sts. out of 22

CHICAGO (ANP) — Managing to capture only four firsts out of 22 categories, colored jazz artists made a surprisingly poor showing in the 18th annual and largest Downbeat magazine readers' poll.

In a similar poll of the top jazz critics in the United States and Europe released during August, these artists swept 10 out of 14 first places and captured a majority of second and third places.

The differences in the results of the surveys is probably best reflected in the audiences polled.

The August poll which colored artists dominated, was taken among long-time jazz critics, generally acknowledged as tops in the field. The poll of roughly 5,000 readers released last week was among all the Downbeat readers.

WHILE THE critics confined themselves to jazz, the readers included just about everyone. Thus Liberace finished ahead of Duke Ellington and Count Basie in the piano division.

However, in some instances, the critics and readers agreed. Ella Fitzgerald, picked as the number one jazz songstress by the critics, was picked as the number one thrush by the readers. Ray Brown, voted best man on the bass by the critics, received the top nod by the readers.

Best pianist for the readers was Oscar Peterson. The critics, however, picked Art Tatum to head the list. Charlie Parker, the only other colored first place

winner on the readers poll, was also first in the critics balloting.

IN THE CRITICS poll, colored trumpeters made a clean sweep with Dizzy Gillespie, Louis Armstrong, and Roy Eldridge finishing 1-2-3 respectively. The readers picked Caucasian Chet Baker ahead of Gillespie and Harry James took the number three spot. Eldridge was fourth while Armstrong was a distant sixth.

Another clean sweep on the critics poll was broken up by the readers. June Christy took over the second place spot from Billie Holiday pushing Billie into fifth place behind Peggy Lee. Sarah Vaughan was third on both critics and readers lists.

Colored artists invariably suffered on the readers lists. Terry Gibbs, a comparative newcomer on the vibes, beat out Lionel Hampton whereas Hamp was tops with the critics. Another upset was the 1,401 votes the Four Freshmen picked up over the 430 received by the Mills Brothers.

1954 Big Year For Jazz Artists

BY DAVE CLARK

CHICAGO, Ill. — (ANP) — Ole 1954 was a gala year for Jazz Artists around the world.

Louis Armstrong, the King of them all, made history in Europe, Asia, Australia, and at home in America after being the world's No. 1 Jazz artist for over a quarter of a century. King Louie came back to top all Jazz polls around the world.

Count Basie set new records with the greatest band in his career. Duke Ellington still remains the nation's No. 1 big band leader and composer. Don Bias set new records as the top sax soloist in Europe. Norman Grantz topped in Europe and America with his all star jazz group, featuring the First Lady of Swing, Ella Fitzgerald. Billie Holiday "Lady Day" came back to set new records in the night clubs across the country.

Rhythm and blues package shows too over as the top one night attraction. New stars to hit the top bracket were Roy Hamilton who leaped to fame with his recording of a tune called "I'll Never Walk Alone." Lavern Baker came in to

unset things in Europe and America.

New singing group to hit the record charts during '54 were the Eldaradoes, The Spiders, The Spaniels, The Five C's, and the Mid-Niters who hit the record charts with their "One Song." Joe Turner came back to top the blues shouters with singers like "Muddy Waters," Lowell Fulson, Memphis Slim, Guitar Slim, and the Howling Wolf following close behind. Dinah Washington and Ruth Brown running a close race for queen of the juke boxes. Louis Jordan, Buddy Johnson, Amos Milburn, Tab Smith, and Joe Morris topped in the one niter division.

Among the night club units Wild Bill Davis, The Billy Taylor Trio; Lester Young Combo, Milt Buckner's quartet, Eddie Chamblee's combo, and the new jazz sensation, Almand Jamal and his Sontemporary Jazz group, topped the bills.

The Mills Brothers still remain with a hit tune in "Make Yourself Comfortable."

In the recording field Nongram records lead the field in jazz with Prestige, Roost, and Pacific Jazz following. In the rhythm and blues field Atlantic topped with Chess running a close second. Other labels who came in in the Rhythm and Blues section were Specialty, RPM, United, Parrot, Vee-Jay, Robin, Aladdin and King.

The Big Five: RCA-Victor, Capitol, Columbia, Decca, and Mercury topped the popular field with Nat "King" Cole among the No. 1 sellers.

Well that's it for 1954. Possibilities for 1955 look real big. Artists to watch are Sandra Grimes, Lon Mac, Sue Allen, The Moonjays, Ray Burrage, Big Walter, The Flamingoes, Ahmand Jamal, Walter Springs, Tommy Brown, Errol Reed, Julian Dash, and the Five Thrills.

'Papa' Celestin, Noted Jazz Musician Plays Last Note

Oscar "Papa" Celestin, one of the city's greatest and beloved jazz musicians and band leader, died at 8:55 a. m. Wednesday after being confined since last August for liver condition. He was 70.

Funeral arrangements were incomplete at presstime.

Born in Napoleonville, Celestin began his musical career in 1904. Among a few of the great jazzmen who played under his conduction were the great Louis Armstrong, Joe Oliver and others.

During his career, the noted jazzman has played in some of the top Dixieland jazz centers in the United States.

His death came some 16 hours before the presentation of his sculptured head to the Jazz and Folk Music Collection of the Milton H. Eatter Memorial Library. Mrs. Myra Menville of the local jazz club said, "The donation was made possible through the popular subscription in a campaign spearheaded by the club. Papa Celestin

(Continued on Page 3)



has been identified with jazz for several generations of New Orleansians, and we feel it is fitting to place this fine piece of sculpture by an outstanding local artist

(Rai Grainer Murray is the jazz department of our public library.)

The likeable musician, who would have been 71 next month, was a member of the Prince Hall Masons, Musicians Union Local 496, Freight Handlers Union and Mt. Zion Methodist Church.

He is survived by his wife, Mrs. Sarah Celestin, and a niece, Mrs. Anna Parker.



M/SGT. SAMUEL F. BROWN JR. of Washington, shown with a copy of his composition, "Your Kiss, Your Sigh," which was recently presented on a musical program in the 2nd Infantry Division's concert series at Fort Lewis, Wash. Sergeant Brown, whose father lives at 1611 Otis St., NE, Washington, is first sergeant for the division's band. His wife Mrs. Mabel Brown and three children are with him in Tacoma.

Sings in Rome

ANN ARBOR, Mich. — Albert J. Raboteau, 11, was among the six St. Thomas church choir boys who left by plane for Rome, Italy last week.

The choir will represent the United States at an international congress of 3,500 choir boys. The trip was financed by Ann Arbor businessmen.

A young man and his piano

*Afro American
Baltimore, Md.*



Sat.
NASHVILLE—William Grant Nabors, 12-year-old pianist, will appear in recital at Tennessee State University November 12.

The lad's interest in music extends over a short period of four years.

When at the age of nine a playmate on her way to take piano lessons interested him, Nabors went to a neighbor and asked her to teach him something about notes.

At that time his parents did not even own a piano.

In his earlier years, however, he would tune the radio away from popular to classical music.

IN THIS period of four years, William's musical ability has been so firmly established that he has been included in the annual Hampton Institute Arts of the Theatre program.

In addition to concerts in several cities, radio and television audiences have thrilled to his playing.

Although he does not observe any regular schedule, young Nabors spends many hours daily practicing.

His talent, keen appreciation, and his ability to execute have enabled him to make rapid strides and to achieve in about four years what it takes many musicians a lifetime to ac-

complish.

— 0 0 0 —
WILLIAM REACHES octaves, executes arpeggios, and interprets any artist he is playing with a sensitivity usually developed only after years of study and training.

The son of Mr. and Mrs. Juan W. Nabors of Roanoke, Va. William is a young man who loves his piano.

Handy's Was Instrumental

Chicago Made World Blues Hungry Through Voice Of Alberta Hunter

Defender Chicago, Ill.

Dreamland Days, USO Tours Offered As Proof

By ROY ROY

What New Orleans did for jazz Chicago repeated in the blues field. They were early exponents of the two styles of music. And one of the earlier standouts in the Windy City's bid for blues center was Alberta Hunter, now serving as understudy for three major parts in "Mrs. Patterson."

Born in Memphis, Tenn., the city where W. C. Handy launched a career that was to make him "Father of the Blues" Alberta did little or no singing until she reached Chicago back in the early 20's. She was too young. In fact it was at the age of 12 when she accepted an invitation to accompany her former teacher, Mrs. Flay Cummings-Edgerton to Chicago. That Alberta was running away from home was known to the teacher only after they had reached Chicago. The child, sent to get permission from her mother, switched answers which made her acceptable for the trip. Mrs. Edgerton had a return ticket from Memphis to Chicago because another child she had taken to Memphis was kept at home by her parents. Mrs. Edgerton had visited Chicago, liked it and decided to return and make the Windy City her home.

Arriving in Chicago Alberta

Hunter remembered she had a girl friend living somewhere on State street. Wandering into a building at 2918 State street she hit pay dirt. The girl, Helen Winston did live there. Helen made the child welcome, helped find her a job and all was well until the family located the run-away. Complications set in but this was two years later and Alberta Hunter was already established and happy living in Chicago. She was permitted to stay with her friends "Up in Chicago."

Three years later, when just 15 Alberta Hunter became convinced she could sing and deserved a job in one of the many night clubs about. She was repeatedly refused because the owners considered her too young even though her age was given as 18.

Then one evening Alberta visited "Dago Frank's" cafe located at Archer and State streets and was auditioned and given a job. She knew two songs, "All Night Long" and "When The River Shannon Flows." The audience liked her so she was hired and remained at the club for two years.

However more popular at that time was Hugh Hoskins' cabaret located at 32nd and State so Alberta applied and was employed to sing for Hugh. But that wasn't the end of Alberta Hunter's ambitions she wanted to sing at the

famed "Panama" where most of the name artists of that period worked. After several visits she was signed for the Panama. At the time Nellie Carr, Twinkle Davis, Goldie Crosby, Mamie Carter with George Woods at the piano were in the "Panama" show. It was tough competition for Alberta but by now she had learned more songs and was considered tops in blues singing.

There was an upstairs show and also one downstairs. In the lower spot the show included Florence and Nettie Compton with Glover Compton at the piano. These places were visited by the top names along Broadway when in Chicago. Such acts as Bert Williams and Al Jolson were frequent visitors to see the "Panama" shows and to listen to the new find sing the blues.

About that time Bill Bottoms opened the Dreamland on State street and listening to suggestions that he get that girl blues singer, Bill wooed Alberta into his cafe at the staggering salary of \$35.00 a week. What Alberta did for Dreamland in the more than 10 years she appeared there is history well worth telling. Even the great Sophie Tucker came out to listen to the new find sing "Some-day Sweetheart" and needless to say copied the style and arrangement.

During this engagement Miss

Hunter wrote and featured on piano roll a blues titled "Downhearted" that was a hit the nation over. It was this success that attracted her to Broadway. Quitting Chicago she became just as big a hit with Broadway and New York's Village customers where she has appeared since.

Shortly after reaching New York Miss Hunter joined the cast of a Broadway production called "How Come?" She followed this engagement and a tour of the nation with a trip to Europe. She actually introduced blues singing to Europeans. Returning to New York she worked Connie's Inn and other top cafes. Then came another trip to Europe for a two seasons run at Casino De Paris in Paris, France, and engagements in Copenhagen and other European countries. By now Alberta Hunter's name was the biggest thing in blues eclipsing such greats as Bessie and Mamie Smith and "Ma" Rainey.

Alberta Hunter's career and patrons-appeal, like that of Ethel Waters, seem to go on and on and today she is in the theatre and night club row's preferred group. Recently she turned to the drama and musical comedy where less singing is required and is a natural in whatever part she is given. Proof is that in "Mrs. Patterson" she understudies three roles, the "Mother" as well as that of the aunt and Helen Dowdy's "Bessie Bolt." When has that happened before?



Handwritten: 128, 19-54, P 8X
Diana Moncado, soprano, will be heard in song recital at Carnegie Recital Hall Monday.

INTERVAL CONCERT. Carnegie Recital Hall, 8:40 P. M. Participants: David Davis, violinist; David Garvey, pianist. Sonata, No. 4 in D.Handel. Sonata, No. 3 in G minor.Bach. Sonata, Op. 30, No. 3 in G.Beethoven. Song of the Black Swan.Villa-Lobos. Burleska.Suk. Concerto, Op. 92 in a minor.Giazunoff.

FRIDAY

FELICE VLODEK, soprano, Kosciuszko Foundation, 15 East Sixty-fifth Street, 8:30 P. M.

SATURDAY

BIRDLAND ALL STAR CONCERT. Carnegie Hall, 8:30 P. M. and 12 midnight. Participants: Sarah Vaughan, Billie Holiday, Count Basie, Modern Jazz Quartet, Lester Young Trio, Charlie Parker, Bill Davis' Trio and others.

HOOTENANNY, program of American folk songs, Calypso music, blues, Manhattan Center, 8:30 P. M. Participants: Lord Burgess, Lloyd Gough, Betty Sanders, Martha Schlamme, Sonny Terry and others.

OBERNKIRCHEN CHILDREN'S CHOIR, Town Hall, 3:30 P. M. Repeating Thursday's program.

NEXT SUNDAY, SEPT. 26

OBERNKIRCHEN CHILDREN'S CHOIR, Town Hall, 3 P. M.

INTERVAL CONCERT. Carnegie Recital Hall, 3 P. M. Participants: Sam Raphling, pianist-composer; Margaret Hillis, conductor; John Wummer, flutist; Robert Nagel, trumpeter; Rawn Spearman, tenor; Philip Sklar, double-bass player; the Kohon String Quartet; Davis Shuman, trombonist; Irving Rosenthal, French horn player. Program of works by Mr. Raphling.

Tatum, Plays in Spite of Court Order

Handwritten: Courier, 11-13-54
PHILADELPHIA — Pianist Art Tatum's poor eyesight stood him in good stead at the local Academy of Music here recently. The talented master of the eighty-eights appeared in concert despite an injunction issued against him and band leader Stan Kenton.

The Kenton show went on as scheduled, but Kenton, himself, did not appear for the entire

second show and half of the first.

Handwritten: Pittsburgh P.O.
THE BANDLEADER was served with a preliminary injunction granted on a petition by Lee Gruber and William Gerson, partners in a Quaker City night club.

Gruber and Gerson contended that Kenton and Tatum had made an oral agreement with them on Sept. 10 to stage the show. Kenton denied making any commitment.

KENTON, THROUGH his attorney, Charles Roisman, said he thought the court order was a law suit and didn't know he was enjoined from appearing.

He explained that Tatum appeared in both of Friday's performances because he is almost blind and couldn't read the injunction.

Kenton, when advised of the nature of the injunction by Roisman, left the stage and Charley Ventura, who was also on the bill, took over direction of the band.

Common Pleas Court Judge James C. Crumlish scheduled a hearing next Wednesday in connection with the club operators' petition.

World famous too are the numerous trips Miss Hunter made to different "theatres" during world war II, as a member of USO shows. She made a total of 25 trips to European and South Pacific areas and six times flew around the world to entertain servicemen and women. She entertained then General of the Army, Eisenhower, Pacific commander MacArthur and was back later to appear before service folk in Korea. Miss Hunter boasts of having entertained royalty of a dozen countries including the late King George VI.

First nighters at "Mrs. Patterson" opening in New York Dec. 1 may or may not see Miss Hunter in either of the roles she understudies but she'll be on hand and ready to step forward in either of the three roles. She's just that versatile. This one time runaway who inaugurated Chicago's claim to title "City of the Blues."

REUNITED AFTER two-score years are Albert Hunter, right, singing star and left to right, Mrs. Helen Winston-Phillips (first landlady) and

Mrs. Floy Cummings-Elgerton, a former Memphis school teacher who brought Miss Hunter to Chicago back in the

early 20's. Reunion occurred in Chicago where Miss Hunter is appearing in the Eartha Kitt starrer, "Mrs. Patterson."

Chicago housewife hits jack pot with new tune

Handwritten: Chicago (ANP)
Chicago housewife who, until recently, just wrote music for "kicks" has overnight vaulted into the professional composing circles.

A tender ballad called "Ava" seems destined to shower fame and riches on its composer, Mrs. Lena Mills Golightly. The member is scheduled for recording and release soon by the Godey Publishing company, New York.

The attractive song writer's Cinderella story began late last summer when three demonstration records she made of her songs disappeared while she stopped to shop in a Loop

identified herself as "Ava," informed her that she had the records.

It became apparent that the song indeed had possibilities.

Mrs. Golightly, a relative of the famous Mills brothers, said she has been swamped with requests to write other songs.

Nabor's concert
great
Has audience spellbound

SEVERAL DAYS later a bulky brown envelope arrived at the recording studio addressed to Mrs. Golightly. It contained \$1,000 in hundred \$20 and \$10 bills, plus a note for \$100 in Chinese yen.

Written on plain white paper was "I love Ava."

Later, Mrs. Golightly received a phone call from a woman who

throughout
Critics say pianist, 12, on the way

NASHVILLE — Diminutive William Grant Nabor, called 12 year old, held his audience spellbound at Tennessee State University last week.

In his and his with perfect concert deportment, Nabor displayed his unusual talent in a manner that would have done credit to a virtuoso many years his senior.

Nashville daily papers were profuse in their praise of his manliness and his mannerliness as well as his genius as a pianist.

City Children Get Touch of Island Magic, Jamaica-Style



Louise Bennett entertains a group of children at Manhattanville Neighborhood Center

Louise Bennett, Jamaican folksong singer and writer, entertained a group of twenty-five children yesterday morning at the Manhattanville Neighborhood Center, 51 West 126th Street.

Dressed in native costume, Miss Bennett sang songs and told stories of Anancy, a kind

of Jamaican elf capable of changing into human, animal or insect form and who gets into mischief through a mischance of efforts to help others. Miss Bennett, who has broadcast from London for the British Broadcasting Company and who has written books on West Indian folklore, recently moved here.

She appeared yesterday as part of the center's recreational program for Negro, Puerto Rican and white children of West Harlem who cannot leave the city for their summer vacation. The center, ten years old, is supported by the universities and churches of Harlem and surrounding neighborhoods.

Prof. James Returns From First Annual Jazz Fest At Newport

Spelman College's Willis Laurence James is one professor of music who belongs to the school of thought recognizing jazz as a form of modern art.

Schooled in the trade lingo, James spouted terms such as "cool, crazy, hot and fabulous," as he reviewed the thrilling experience of attending the first annual Newport (R. I.) Jazz Festival where he was one of five musical experts invited to give a scholarly touch to the weekend proceedings.

A firm believer that one in a given field should "know practically all" related areas, Mr. James exposes students in his music appreciation and history classes to jazz with this explanation:

"We should recognize it (jazz) as the dance music of our time, study it and understand it for what it is. Every great musician has paid attention to the music of his time. Jazz is world wide in scope with clubs all over Europe, the Orient and Teheran. To not like it is one

thing, to not understand it is another."

As a student of folklore for more than 20 years, ferreting out spirituale, folk and work songs of the South, Mr. James in a broadcast forum, "The Place of Jazz in American Culture" offered his findings on the subject to a "live audience" of more than 7,000 enthusiasts.

Other speakers were Alan Merriam, anthropologist from Northwestern and student of West African music; Marshall Stearns, professor of medieval literature at New York's Hunter College; composer Henry Cowell, professor of music at Columbia; and Father Norman O'Conner, Catholic chaplain at Bos-

ton University.

Primary aim of the festival, Mr. James said, is to "Be to jazz what Tanglewood is to classical music." The panel spliced two days of "blowing and jammin'" where top stars in the realm of modern music made appearances.

On hand were Dizzie Gillespie and his quintet, Oscar Peterson trio, Charlie "Yardbird" Parker, Bill Harris, Ella Fitzgerald, Billy Holiday, Lee Wiley; Sarah Vaughn; Lester Young; George Shearing quintet, Modern Jazz Quartet (a coming outfit to be watched according to James); Gene Krupa, Errol Garner trio; Stan Kenton and a host of others. These gave their individual stylings and "jammed" to the obvious delight of thousands.

IMPRESSIONS LISTED

Questioned on impression of these performers and the festival in general, Mr. James commented:

"The present day modern jazz performer has to be a skilled musician, know theory, harmony, counterpoint and how to improvise. Improvisation is the hallmark of jazz.

"Jazz musicians have to stop willfully segregating themselves by adopting eccentric names, out out externals, fancy clothes and haircuts, and begin to be people. Emphasis at Newport was on the cultural aspects, no antics, monkey motions, clowning, shouts, moans and the highly suggestive lyrics so many people think of as jazz. We heard solid musicianship."

Prodded on the clothes angle the well known instructor-director did say that "jazz musicians are not as flamboyant in dress as many prophets and gospel outfits" but allow-

ed room for improvement!

However, he opined, "As a form of music art (jazz) has gone so far, and jazz seems an inadequate word. It's a loose term not strong enough to cover the music of today." He suggests "modern music" although it has limits of time.

Adept in musical history, and styles, Mr. James treated your reporter to a quick lesson on New Orleans style (traditional evolved by Negroes featuring group improvisation in manner of Louis Armstrong and Jelly Roll Morton); Dixieland, "white music" growing out of New Orleans style; Chicago style, more bunch and solo work on basic theme; Swing, big-band style pioneered by Fletcher Henderson, Duke Ellington, Benny Goodman; Bebop, different because of harmony and abrupt rhythm; and now modern jazz with "cool" and "hot" aspects is a cultivated and restrained "com-

bination' dependent upon individual stylings.

Mr. James, who will be off again for the post-Tanglewood Folk and Jazz Roundtable at the Music Inn, Lenox, Mass., August 15 to September 7 as a panel expert had this final comment:

"A lot of jazz isn't jazz, but wild, primitive undeveloped music-like the folks playing it."

JAMMING IN STUDIO

Jazzmen Do Good Work In Recording Sessions

By JOHN S. WILSON

ONE of the most timeworn adages of jazz is that a musician plays his best before an enthusiastic audience, that the coldness of a recording studio inhibits his performance. This appears to be due for revision. In recent years it has been shown that nothing is more apt to bring out the "honker" or "bleater" in a musician than an enthusiastic audience, while several recent releases indicate that some musicians are finding the recording studio one of the happier places for staging a jam session.

Instance One is a twelve-inch LP, *How Hi the Fi* (Columbia), which contains four lengthy, extemporaneous workouts by groups headed by Buck Clayton. One side, which offers the title number and *Blue Moon* with Woody Herman, Joe Thomas and Jimmy Jones among the musicians, is particularly satisfying. It has the proper balance between relaxation and urgency which is characteristic of the well-tempered jam session, and the musicians are warm and challenging without being exhibitionistic.

This is especially true of Clayton, Herman and Thomas, while Jones, the pianist, who seems to live in a wonderful, impressionist world of his own, allows the listener a few fascinating glimpses of it. The second side—*Sentimental Journey* and *Moten Swing* played by a slightly different group—does not have quite the ease of the first nor are the individual musicians as provocative, although Sir Charles Thompson, replacing Jones on piano, is as swingingly debonair as ever.

Instance Two is another twelve-inch LP, *Jazz Studio 2 From Hollywood* (Decca), which undertakes to do for the current, slightly arranged type of jam session what "How Hi the Fi" does for the old, established free-wheeling variety. Played from originals and arrangements contributed by John Graas and Marty Paich, both of whom appear on the disk, this is one of

the more successful recordings of jazz in this vein. There is again the feeling of relaxation and propulsion, exemplified best by Herb Geller, whose alto saxophone work dominates both sides. The playing of the ensemble writing, always an important element in this type of jazz, is well integrated and consistently supple. The tunes involved are *Laura*, *Do It Again*, *Barn That Dream* and three originals.

'Challenge' Disk

Another studio jam session has resulted in the third of Leonard Feather's challenge disks. Having pitted hot musicians against cool ones and Dixieland against Birdland, he has now fallen back on sex to provide the basis for *Cats vs. Chicks* (MGM), a ten-inch LP. The "cats" are led by Clark Terry, a regular resident of Duke Ellington's trumpet section, and include guitarist Tal Farlow, drummer Kenny Clark and pianist Horace Silver, while the "chicks" are headed by vibist Terry Pollard, who is supported by Beryl Booker on piano, Elaine Leighton on drums and Mary Osborne on guitar, among others.

The usual procedure of having both groups take a whack at each number is followed and while the "cats" seem to have the more experienced and powerful line-up, the "chicks" prove to be more resourceful. Miss Booker and Miss Osborne subtly cut the opposition to shreds on *The Man I Love* and *Mamboes* and are mastered only on *Cat Meets Chick* when Terry's men display a neatness and unity that is not as evident on their other efforts.

Jelly Roll

There seems to be a good deal of attraction currently in the idea of re-doing the work of great jazz artists of the past. We recently noted here an LP by the Lawson Haggart Jazz Band devoted to numbers associated with Louis Armstrong's Hot Five and Hot Seven. Now Turk Murphy and Wally Rose have put together a twelve-inch LP collection of *The Music of Jelly Roll Morton* (Columbia). While neither Murphy's band nor Rose, who is Murphy's pianist, have much in common with Morton, their versions of sixteen of Morton's wonderfully melodic tunes are usually spirited and occasionally come out as rounded, full-bodied performances. They give their attention to such well-known tunes of Morton's as *Milenberg Joys*, *Wild Man Blues* and *The Pearls* as well as such worthy but ob-

scure works as *Tom Cat Blues* and *Big Fat Ham*.

Gleanings from the repertoires of several blues shouters of the Twenties are revived by Claire Austin, a full-time housewife and part-time singer, on a ten-inch LP, *Claire Austin Sings the Blues* (Good Time Jazz). Mrs. Austin has obviously modeled herself on Bessie Smith and suffers the consequences when she attempts such established classics of Bessie's as *Down Hearted Blues* and *Nobody Knows You When You're Down and Out*. The fullness, the easy warmth of the original are obviously missing. But when

she turns to blues associated with other singers — to *The World's Jazz Crazy*, *See See Rider* or *Good Time Flat Blues*—the lessons she has learned from listening to Bessie help her to give some unusually effective performances.

One of the strangest figures in this parade of old-time revivals is Paul Whiteman, who has undertaken to duplicate himself. On a single Coral disk he has re-recorded with present-day musicians and present-day recording techniques the arrangements of *Whispering* and *You're Driving Me Crazy* which he originally recorded in the Twenties. The originals were, as the saying was then, "peppy" and they still are. They are also a lot of fun because the boys appear to be playing reasonably straight and have avoided reaching for obvious laughs until the final half chorus on each number.

Another person who can do her own reviving if that should prove desirable, is Lizzy Miles, a blues shouter whose career goes back well beyond the Twenties. Now nearing 60 and still performing in New Orleans, Miss Miles shows, on a ten-inch LP, *Lizzy Miles, Queen Mother of the Rue Royale* (Cook/Records) or *Par Times*, that her voice retains the punch and volume necessary to carry out her rugged attack on such worthy matter as *Some of These Days*, *Someday Sweetheart* and *Darkness on the Moon*. She is backed by an excellent band of veteran New Orleans players who occasionally leap nimbly in and out of the key of G to permit solo spots by Sam DeKemel who plays a hot bugle in G only.

A "CAT" AND A "CHICK"



Kenny Clark and Elaine Leighton in "jazz battle."

Texas composer Art Tatum studying abroad at Carnegie

NEW YORK (AP)—Musicalian-composer Robert Alphonse Henry, former professor of music at Virginia State College and Xavier University in New Orleans, left here recently for England where he will pursue advance study on a Fulbright grant.

The son of Mr. and Mrs. W. M. Henry of Crockett, Tex., Mr. Henry was working towards his doctorate at Indiana University, Ind., when he received the grant. He will do research on the investigation of techniques and procedures of rehearsal of selected choirs, at various music centers in the British Isles.

Assisting Tatum are Everett Barksdale on the guitar and the inimitable, Slam Stewart on the bass.

ALSO ON THE bill are the orchestras of Stan Kenton, Shorty Rogers and his Giants featuring Shelly Manne, and the Charlie Ventura Quintette.

Rounding out the show are Johnny Smith, guitar; Candido bongos, and Mary Ann McCall jazz singer.



MISS BETTY L. ALLEN, youthful mezzo-soprano, will be presented in a concert for the first time in her hometown, Youngstown, Ohio, in October. She is being sponsored by the national sorority of Phi Delta Kappa. Miss Allen was the winner of the sorority's 1952 scholarship and has since received many scholarships, among them the Marian Anderson Fund Award and a John Hay Whitney Fellowship.

Marian Anderson Inks Metropolitan Contract

NEW YORK — (SNS) — Yesterday, Marian Anderson became the first Negro to sign a contract to sing with the famous Metropolitan Opera Company.

Miss Anderson, acclaimed by critics as having the greatest voice of the century, gets the distinction of a Metropolitan contract late in her much publicized career. She will appear in the Met's performance of *Un Ballo in Maschera* by Verdi early in January.

She will take the role of a sorceress, but the role does not specifically call for a Negro.

Miss Anderson's success story began in Philadelphia where her mother took in washing to support her family. It was not until she made spectacular successes in Europe that she became popular in native America.

Miss Anderson is noted for her interpretations of Negro spirituals, but she had a full classical music education and sings in nine languages. "A voice like hers comes once a hundred years," Arturo Toscanini once commented.

When the Daughters of the American Revolution invited her to sing in Washington's Constitution Hall, she accepted only on the condition that her audience be unsegregated and that the hall be open to her in the future. The DAR's refusal on both counts resulted in the resignation of Mrs. Franklin Roosevelt and a three month dispute.

Miss Anderson later sang at a number of other places in order not to deprive the Army Emergency Relief Fund of the proceeds.



Associated Press Wirephoto
SIGNING WITH THE MET
is American contralto Marian Anderson. She will be the first Negro to appear with a Metropolitan Opera cast. Miss Anderson will sing the role of Elvira, a Negro heroine, in Verdi's "The Masked Ball."

Marian Anderson Signs To Sing With the Met

By Margaret Parton

Marian Anderson, leading American contralto, yesterday signed a contract to sing at the Metropolitan Opera House this season. The occasion will be Miss Anderson's first appearance in opera or in a dramatic role, and the first time the Met has presented a Negro singer.

Miss Anderson, who sings in

To Sing at 'Met'

Metropolitan Opera House after becoming the first Negro to sign a contract with the company. Marian Anderson will make her debut this season.

nine languages, will make her debut at the Met early in January in a revival of Giuseppe Verdi's "Un Ballo in Maschera" (The Masked Ball). She will sing Ulrica, a Negro soothsayer, the principal contralto role. Dimitri Mitropoulos will conduct and Herbert Graf will stage the production. **P. 2 3**

Miss Anderson, who signed her contract in the office of Rudolph Bing, general manager of the Met, insisted on signing with her own pen—"so I can keep it always," she murmured.

"Ever since I was a girl I had a dream of singing in opera," she said afterward. "I had to put the dream aside for a long time, but now I feel like a high school girl again, with her dream come true." **Philadelphia, Pa. P. 1**

"There's an old spiritual called 'Go Tell It to the Mountains.' That's what I feel like today—so excited and bubbling that I want to go tell it to the mountains."

S. Hurok, Miss Anderson's manager for the last twenty years, said that the occasion made him "happy for the whole structure of cultural life in America."

"From every point of view this is a great event," he said. "I think we should all rejoice." Mr. Bing, who has seen many performers sign contracts in his office, contented himself with saying: "I'm very glad that we have such a fine artist for what I think is a very suitable role."

Only one other Negro, Janet Collins, a dancer, has ever appeared with the company. Although he refused to disclose the terms of the contract, Mr. Bing announced that "Mme. Anderson, in keeping with her standing, is drawing the top fee which any other great artist would command."

Miss Anderson, who has never acted before, plans to devote the next few months to studying under a dramatic coach, she said, and to learning the role of Ulrica.

Met Contract Signed By Marian Anderson

NEW YORK, Oct. 7 (UP).—Marian Anderson, the great contralto, signed a contract today to sing leading roles with the Metropolitan Opera Co.

Miss Anderson will appear early in January at the opera house in the role of Ulrica in Verdi's "Un Ballo in Maschera." The role is that of a sorceress.

The contract was agreed on so suddenly that Miss Anderson did not have time to notify her mother of it until today.

Asked if she had plans to sing any other roles with the Met, Miss Anderson replied, "I just want to do this one well."

A spokesman for the opera company said a few Negroes had sung in the Met chorus but Miss Anderson would be the first Negro to sing a leading role.

ACCLAIMED BY CRITICS

Miss Anderson, 46, has been acclaimed by critics around the world as one of the greatest singers of the century.

The signing represented a climax in a career Miss Anderson began in Philadelphia, where her mother took in washing to support the family. Neighbors raised money for her musical education by donating small sums to her family.

Critics and conductors hailed her in her first appearances in the United States but it was not until after she had made a spectacular success in Europe as a contralto that Miss Anderson became popular in her home country.

Noted for her interpretations of Negro spirituals, Miss Anderson had a full classical music education and sings in nine languages.

"A voice like hers comes once in a 100 years," Arturo Toscanini once said.

DISPUTE WITH DAR

In 1946 she was invited to sing for the Daughters of the American Revolution in Constitution Hall Washington, but she accepted only on the condition that her audience be not segregated and that the hall be open to her in the future.

The DAR refused on both counts. Later Miss Anderson relented and sang the concert in order not to deprive the Army Emergency Relief Fund of the proceeds.



SIGNS Marian Anderson, contralto, signs contract for role with Metropolitan Opera Co. Rudolph Bing, Met manager, is at right with Sol Hurok, impresario, looking on. Story on Page 1.

NEW YORK TIMES DRAMA CRITIC

Says Marian Anderson May Pave Way For Others At Met

NEW YORK — (UP) — Olin Downes, internationally famous New York Times music critic, says Marian Anderson's engagement with the Metropolitan Opera company should open the door for other Negro artists to sing with the company.

Writing in a recent issue of the Times, Downes notes it is only at the Met where the so-called "white tradition" has endured. The Met's policy has been sadly behind the times, he states.

"It is 15 years late for Miss Anderson to be recognized by the Met," he writes. "It is an many years late."

He would have been an understatement for such a singer as Paul Robeson to make his appearance there.

"We do not speak of Mr. Robeson's politics. We speak of his exceptional endowments as a

point of view, in the light of her achievement and that of other artists of her race, to reject contributions of intelligence and talent and character to the culture of America."

singer and a dramatic interpreter. He could have been high-ly in the ranks of the Mephisto-foles or Emperor Jones—the part Lawrence Tibbett made famous in opera, and in which he achieved what we have always regarded as Mr. Tibbett's greatest individual impersonation.

"The character waited for such an artist as Robeson to give it a unique integration."

Saying the Met still has a chance to get other great Negro singers, Downes praises Lawrence Winters, Mattiwilda Dobbs, Carol Brice, and Camille Williams and suggests them for starring roles at the Metropolitan.

The eminent music critic, continuing, thinks of many a Negro singer, whose presence might enrich Metropolitan casts, for whom Miss Anderson's engagement will pave the way. It will hardly be considered a mature

'Met' Contract Given to Marian Anderson

By HOWARD TAUBMAN

Marian Anderson has been signed for the coming season at the Metropolitan Opera House. She will be the first Negro to sing with the company since the theater was opened in 1883.

The American contralto will make her operatic debut in early January as Ulrica, an old fortune teller, in a revival of Verdi's "Masked Ball." The conductor will be Dimitri Mitropoulos, making his first appearance as a conductor with the Metropolitan, and the stage director will be Herbert Graf.

Rudolf Bing, general manager of the Metropolitan, who engaged Miss Anderson, was casual in speaking of the move yesterday.

"I happened to be sitting next to Miss Anderson at a supper party given by S. Hurok, her manager, the night of the premiere of 'A Midsummer Night's Dream,'" Mr. Bing said. "It occurred to me that Miss Anderson would be wonderful for Ulrica. I suggested it was time she sang at the Metropolitan. She said she'd love to."

She told Mr. Bing she would examine the score; she has never seen a production of the opera. She liked the role. But before she agreed to sing it, she studied it. Yesterday morning she went to Mr. Mitropoulos' apartment, and with him at the piano, she tried it to check whether it lay well within her voice. They were both satisfied. Until this trial, Miss Anderson had kept the offer a secret even from her mother.

Miss Anderson's reaction yesterday afternoon was more excited than Mr. Bing's.

"Ever since one was in high school in Philadelphia," she said, continuing an old habit of referring to herself impersonally, "although the use of an I might seem boastful, 'one wanted to sing opera—at the Metropolitan if that could be. Now one is speechless.'"

When it was suggested to her that her place in Metropolitan Opera history would be like Jackie Robinson's in baseball, she said quietly: "One hopes so. It would be a matter of pride."

Mr. Hurok, who has been managing Miss Anderson since 1935, said yesterday that he had been

proposing her name to the Metropolitan on and off for fifteen years. He added that Mr. Bing had made the first serious inquiry last year, but Miss Anderson's concert schedule had been too full. This year Mr. Hurok has rearranged it, and he promised yesterday that he would try to make her available to the Metropolitan for as many performances as possible.

To Get Top Opera Fee

Mr. Bing declared that Miss Anderson would get the top Metropolitan fee for singers in view of her stature as an artist. That figure is believed to be \$1,000 a performance, which is several thousand dollars less than Miss Anderson's rate for a concert date.

Mr. Bing was asked yesterday whether this action meant that other Negro singers would be welcomed into the company. His answer was that it would depend on whether a singer were right for a role.

"I wouldn't hire anyone because he is a Negro," he said, "and I wouldn't refuse to hire anyone because he is a Negro, either."

It was clear, however, to detached observers that another barrier to Negro artists had been lowered. Negro singers have appeared in opera houses abroad and at the City Center in New York, but never in America's oldest lyric theatre.

In 1951, Mr. Bing hired Janet Collins, a Negro dancer, to be a prima ballerina at the Metropolitan. She was the first Negro to be in the company in any artistic capacity and she remained for three seasons.

It was noticed, however, that when the Metropolitan visited cities like Atlanta, New Orleans and Memphis on its annual tours, Miss Collins did not go along. The first year she did not make the tour, Mr. Bing himself did not go to the Southern cities. He did not say why, but those who knew him understood.

Singer's Notable Career

Miss Anderson's career has been marked by the struggle against racial discrimination. Although she won an important vocal contest in 1925, she could find little or no work in this country. She went to Europe, where she won recognition. When she returned to the United States late in 1935, she was acclaimed as a great artist.

In 1939, when the Daughters of the American Revolution, owners of Constitution Hall in Washington, would not rent her the auditorium for a concert, she sang instead, free, at the Lincoln

Memorial at the invitation of Harold L. Ickes, then Secretary of the Interior. It was Easter Sunday, and 75,000 gathered to hear her.

Last year she was allowed to sing in Constitution Hall. She has sung to nonsegregated audiences in Southern cities. She has helped to make easier the path of younger Negro artists.



The New York Times (by Ernest Sisto)

NEWCOMER TO THE 'MET': Marian Anderson looks over Metropolitan Opera house with General Manager Rudolf Bing.

A Fitting Climax To A Great Career

It happened so simply and so naturally—Marian Anderson's signing a contract with the Met. She long had been ready, a role was available, the Met was ready and the people were waiting, so it came about easily and without fanfare.

Rudolf Bing, general manager of the Metropolitan Opera House, was seated at dinner next to Miss Anderson and it occurred to him that she would be just right for the role of Ulrica in Verdi's "The Masked Ball." Mr. Bing casually suggested to the world's greatest contralto that it was time she sang at the Met. She said that she would love to.

No drums were beat, no petitions filed. The dream which Negro music-lovers have had for years came about in a normal, natural way. Of course, in past years, suggestions and requests have been made to the Met that Negro singers be engaged but the knocks on the door went unanswered. Then, unexpectedly, without a knock, the door swung wide open. This is typical of the change which has taken place in America in the last decade.

To sing in the Metropolitan Opera is considered the greatest possible attainment for an artist in this country. It goes without saying that Miss Anderson is the ideal artist to pave the way for the entrance of Negro singers into the Met. And it is a fitting climax to her already wonderful career.

Marian Anderson has made a lot of history for her people. The singer who got her beginning as a little girl in a Philadelphia church choir has attained heights that even she never dreamed of when she was studying her arias and her scales.

Her out-of-door concert at the foot of the Lincoln Memorial on Easter Sunday in 1939 before a crowd of 75,000 persons was a high point in her rise to world fame. The concert was a stirring rebuke to the Daughters of the American Revolution who refused to rent Constitution hall for a concert by a Negro artist, even one so great as Marian Anderson.

When Miss Anderson steps onto the stage of the Metropolitan Opera House in January in a regular singing role, it will be another rebuke to those who say that this country does not live up to its democratic ideals. It will be another example of how democracy continues to spread into every facet of American life. And it will be an inspiration to youth of all races to strive to do their best in their chosen field. Marian Anderson long ago reached the top, but she continues to climb.

Marian to Courier: 'Never Gave Up Hope'

By EVELYN CUNNINGHAM
(Staff Correspondent)

NEW YORK—If ever there was a perfect "first" choice, Marian Anderson was it when she was signed last Thursday to sing at the Metropolitan Opera this season, becoming the first Negro to sing with that company since the theatre was opened in 1883.

The contract was signed in the office of Rudolf Bing, general manager of the Metropolitan Opera Association, in the presence of S. Hurok, Miss Anderson's manager for the past nineteen years.

The great contralto will make her debut as Ulrica in the revival of "Un Ballo in Maschera" ("Masked Ball") by Verdi at its first performance of the season in early January. Dimitri Mitropoulos will conduct and Herbert Graf will stage the production.

Reached in the office of Mr. Hurok, Miss Anderson appeared overwhelmed from

childhood, she said, she had never given up the hope that one day she might sing in one of the Metropolitan's performances. But when the initial offer was made, she couldn't quite believe it.

"It came at a dinner party a few weeks ago," she said. "When Mr. Bing came to me. Mr. Bing and Mr. Hurok had discussed the possibility about a year ago but nothing came of it. At the dinner Mr. Bing asked me quite casually, 'Oh, say there, Miss Anderson, would you be interested in singing with us?' He mentioned the name of an opera that I didn't remember at the time. I turned to look directly in his face to see if he was serious. Assured that he was quite serious I told him that certainly was interested."

"Mr. Bing had the score of 'Masked Ball' sent to me to look over and to study. I had never seen a production of the opera. About two weeks from that night, last Thursday morning, I sang the role at Mr. Mitropoulos' apartment with him at the piano. I left after about half an hour. Shortly after I had returned home in Connecticut, Mr. Hurok called me and congratulated me. He

was the first to tell me the good news."

Concerning the possibility that she might sing other roles either this or other seasons, Miss Anderson said that it was hardly possible that she could sing any other role this season as she was leaving for Israel in March where she would make ten appearances and give four concerts. Through April, May and part of June, she said, she would be giving concerts.

Asked if there were any favorite operas she might be interested in singing, she said she was "naturally more interested in those roles written for lower voices." The role in which she will make her Metropolitan debut, she said, was a "thankful one. It gives one a chance. There are three arias, a duet, solo and quintet."

For the next few weeks, Miss Anderson revealed, she will be working with a coach to learn the part. When she feels she is ready, she will notify the Metropolitan. Modest, as she has always been, Miss Anderson was nonetheless aware of the inroads that may now be made by other Negro artists. She expressed great happiness and an animated enthusiasm for her good fortune.

HOWEVER, SHE still referred to her plans, efforts and opinions in terms of "we," "our," or "us." This has been a habit of hers for many years. She also had a word for aspiring young artists. "I'd like to tell them," she said, "not to give up if they are absolutely certain that that is the thing they want to do most."

MARIAN ANDERSON IN MET BOW JAN. 7

June P. 20c
Singer Will Appear in Revival of 'Un Ballo in Maschera' During Opera's 9th Week

Marian Anderson will make her debut at the Metropolitan Opera as Ulrica in Verdi's "Un Ballo in Maschera" on Friday evening, Jan. 7. The opera is being revived after a six-season absence.

The ninth week of opera at the Metropolitan will open on Monday, Jan. 3, with a performance of Bizet's "Carmen." During the week several singers will be heard in various roles for the first time this season—Paul Schoeffler as Scarpia in the Tuesday evening "Tosca," Eleanor Steber as the Countess in Wednesday evening's "Le Nozze di Figaro," and Giacinto Prandelli as Pinkerton in the Saturday evening "Madama Butterfly."

Operas and casts for the week follow:

Monday, Jan. 3, 8 P. M.—"Carmen," with Mmes. Stevanis, Amara; Messrs. Baum, Guarrera. Conductor, Rudolf.

Tuesday, 8:30—Puccini's "Tosca," with Mme. Albanese; Messrs. Pearce, Schoeffler. Conductor, Cleve.

Wednesday, 8—Mozart's "Le Nozze di Figaro," with Mmes. Steber, Conner, Miller, Madeira; Messrs. London, Slep, Corena. Conductor, Stiedry.

Thursday, 8:15—Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." The former with Mme. Nelli; Messrs. Baum, Valentino. The latter with Mme. Amara; Messrs. Vinay, Merrill, Guarrera. Conductor, Erede.

Friday, 8—"Un Ballo in Maschera," with Mmes. Milanov, Anderson, Peters; Messrs. Tucker, Warren, Marsh, Moscona, Scott, De Paolis, McCracken. Conductor, Mitropoulos.

Saturday, 2—Solov's "Vittorio" and Strauss' "Salome." The former danced by Mmes. Slavenska, Schoch, Younger; Messrs. Solov, Caton, Vitale, Lazowski. The latter with Mmes. Goltz, Thebom; Messrs. Vinay, Schoeffler, Sullivan. Conductor, Mitropoulos.

Saturday, 8:30—Puccini's "Madama Butterfly," with Mmes. Albanese, Roggero; Messrs. Prandelli, Guarrera. Conductor, Erede.

Marian Anderson on "Telephone Hour" Monday

In her first radio appearance since joining the Metropolitan Opera, celebrated contralto Marian Anderson will sing on "The Telephone Hour" Monday over NBC Radio at 9 p.m. Selections from opera, her concert repertoire and spirituals will comprise Miss Anderson's program.

She has chosen the poignant aria, "Pleurez, Pleurez, Mes Yeux" from the third act of Massenet's "Le Cid." Her concert number will be Handel's "Dank Sie Dr. Herr." Miss Anderson will also offer the spirituals "Trampin'" arranged by Beatner, and "Ride On, King Jesus" arranged by Burleigh. Donald Voorhees will conduct the Bell Symphony orchestra.



ALL DOLLED UP — Marian Anderson, Metropolitan Opera contralto, is the baby doll she selected as grand prize winner in national finals of the "Save the Children Federation Christmas Doll Contest," held in New York recently. All dolls entered in the annual goodwill contest were made by teenage girls to be distributed to children in rural America and overseas at Christmastime. Serving with Marian Anderson on the judging board were Mrs. Eleanor Roosevelt and actress Deborah Kerr. Judging climaxed a nationwide contest in which an estimated 52,000 American girls mailed dressed dolls. The trio of judges selected the winner from 234 dolls picked as regional winners in contests conducted recently in 78 major cities.

15 years too late for Marian
NEW YORK (ANP) — Olin Downes, internationally famous New York Times music critic, says Marian Anderson's engagement with the Metropolitan Opera Company should open the door for other colored artists to sing with America's oldest lyric theater.

Writing in a recent issue of the Times, Downes notes it is only at the Met where the so-called "white tradition" has endured. The Met's policy has been sadly behind the times, he states.

It is 15 years late for Miss Anderson to be recognized by the Metropolitan; it is as many years since it would have been appropriate for such a singer as Paul Robeson to make his appearance there.

"We do not speak of Mr. Robeson's politics. We speak of his exceptional endowments as a singer and a dramatic interpreter."

"He could have been a highly impressive Boris, or Mephistopheles, or Emperor Jones—the part Lawrence Tibbett made famous in opera, and in which he achieved what we have always regarded as Mr. Tibbett's greatest individual impersonation."

"The character waited for such an artist as Robeson to give it a unique integration."

Saying the Met still has a chance to get other great colored singers, Downes praises Lawrence Winters, Mattiilda Dobbs, Carol Brice, and Camilla Williams and suggests them for starring roles at the Metropolitan.

Marian Anderson
After American
at Met's opening
Baltimore Md.

NEW YORK (ANP)—Contralto Marian Anderson and her architect husband, Orpheus Fisher, were among those attending the Metropolitan Opera's opening last week.

Miss Anderson who sat in Row O, did not leave her seat during the evening.

For the first time in the history of the Metropolitan Opera first nighters heard a selection of varied operas, "Pagliacci," "La Bohème," "Il Barbiere di Siviglia" and "Aida."

— o o o —
ANOTHER FIRST was the telecast of opening night at the Met.

Miss Anderson also created a first, recently, when she was signed for the Met for the leading contralto role in an opera in January.

Marian Anderson's Part In Met Hailed By N.Y. Times

Saying the Met still has a chance to get other great Negro singers, Downes praises Lawrence Winters, Mattiilda Dobbs, Carol Brice, and Camilla Williams and suggests them for starring roles at the Metropolitan.

The eminent music critic writes:

"One thing of many a Negro singer, whose presence might enrich Metropolitan casts, for whom Miss Anderson's engagement will pave the way. It will hardly be considered a mature point of view, in the light of her achievement and that of other artists of her race, to reject contributions of intelligence and talent and character to the culture of America."

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First Nighters—Marian Anderson and her husband, Orpheus Fisher, are shown as they attended the opening of the 1955 Metropolitan Opera season in New York last week. That's an

Marian Anderson at Metropolitan History Making Opening
Black photo dated 11-30-54
 Marian Anderson and her husband, Orpheus Fisher, were among those attending the Metropolitan Opera's opening last year.
Alabama City, Ala.
 Miss Anderson, who sat in row Q, did not leave her seat during the evening.

Ten Negro spearman were conspicuous in the triumphant scene in Aida.

Most of the former members of the special Negro chorus returned and were in peak form vocally.

Richard Kirby, Eugene Brice, Id. Johnson, John Neilson, Billy Daniels and Elaine Baker were among the Negro slaves.

Marian And The Met

(From The New York Times)

All of us will wish to join in congratulation to the Metropolitan Opera upon its having placed under contract one of the greatest singers of our generation, Marian Anderson. That she has fulfilled a lifelong ambition is not nearly so important as the fact that we will have an opportunity to hear her in still another medium. Whenever there was "discrimination" against Miss Anderson, the real suffering was not hers, but ours. It was we who were impoverished, not she.

We learn our lessons slowly, sometimes, but happily we learn some of them. We come to recognize that there is a transcendent quality in the great arts, and in humanity, that brooks no boundaries of mean prejudice. We learn that this greatness ministers to our needs and can satisfy them.

Miss Anderson, over the years, has made us richer and happier through the ministration of her great gift. She has given a splendid dignity to her every appearance. Her presence will enlarge the Metropolitan Opera. We are grateful to her and to the Metropolitan for making this possible.

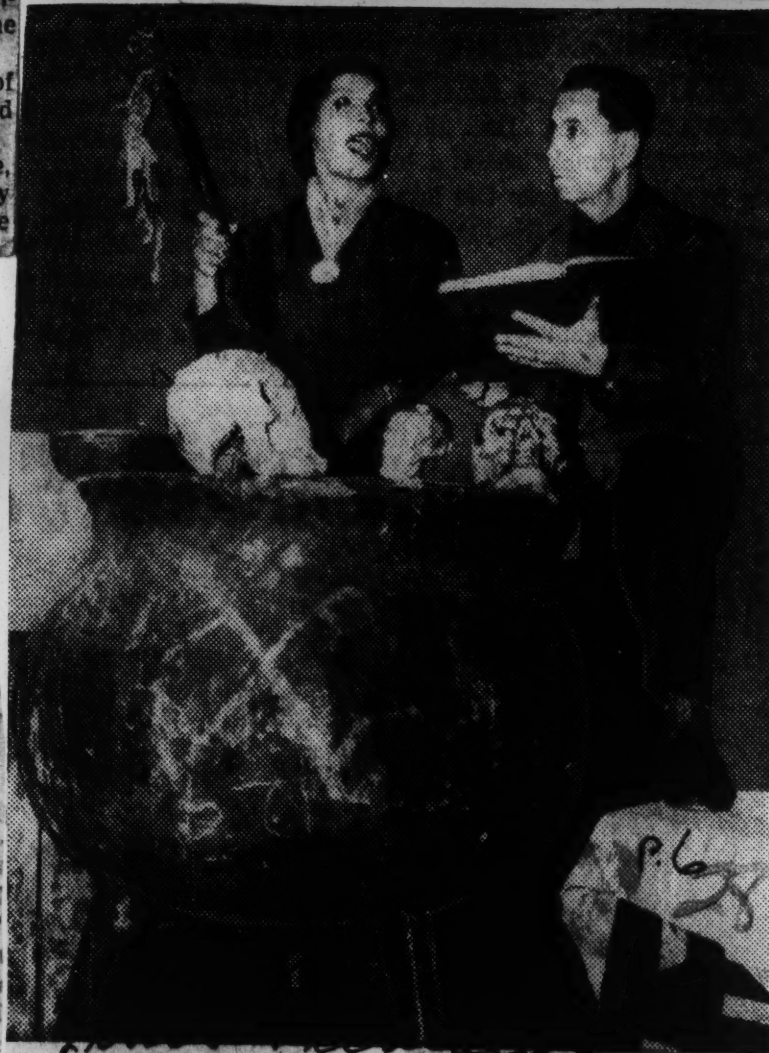
Marian Anderson To Sing At Tennessee State

By MABEL B. CROOKS

NASHVILLE — Marian Anderson of the Metropolitan Opera and one of America's greatest singers, who will appear at Tennessee State University Monday, Jan. 17, at 8:15 p.m., is probably the world's most honored artist.

One of the great artists of all time, Miss Anderson has sung — under the direction of Impresario S. Hurok — to nearly 5,000,000 persons in 1,100 concerts all over the world.

Last April, after completing her fiftieth American concert of the



THE FAMED AMERICAN contralto, Marian Anderson, rehearses with stage director Herbert Graf at the Metropolitan Opera House in New York as she prepares for her first operatic role. Miss Anderson, the first Negro singer ever to appear with a Metropolitan cast, will sing the role of "Ulrica," a Negro fortune teller in Verdi's "The Masked Ball" on Jan. 7.

season, Miss Anderson departed for her first tour of Japan where she sang seventeen sold-out concerts in ten cities, was received at the imperial palace in Tokyo by Empress Nagako and presented the coveted Yusho medal "for outstanding cultural and social contributions." The noted contralto then flew to Korea to sing for the armed forces.

Six months previously Miss Anderson made a ten-week tour of England and Scandinavia. In Sweden King Gustav Adolf honored her with the "Litteris et Artibus" medal, one of the nation's highest awards; and in London 12,000 people packed Royal Albert Hall for her two concerts there.

It was in Europe that the contralto first began a career unique in musical history. Toscanini, hearing her in Salzburg, raved: "A voice like yours is heard once in a hundred years." In Finland, Sibelius, the world-famous composer, exclaimed: "The roof of my house is too low for your voice!"

S. Hurok, hearing Miss Ander-

son in Paris persuaded her to return to the United States for her memorable New York re-appearance.



TO SING AT TENNESSEE STATE—Marian Anderson, world famous contralto and recent addition to the Metropolitan Opera, will be heard in a concert at Tennessee State university January 17

And here, by way of a New Year greeting to her thousand of devoted admirers, is a photograph of the gracious singer in her Connecticut home.



HONORED NEWSMEN Distinguished poet Carl Sandburg and Metropolitan Opera Singer Marian Anderson were among the notables who appeared on "Dateline," the color extravaganza saluting the opening of the Overseas Press Club Memorial Press Center last week. Miss Anderson became the first of her race to be featured on an NBC color spectacular program. *Journal and Guide*
Among the newsmen whose memories are honored by establishment of the Press Club is Albert L. Hinton, *Journal and Guide* and NNPA war correspondent, who perished when the plane in which he was flying enroute from Japan to Korea in 1950 crashed.

Dream Come True Real Story Of Marion Anderson's Opera Berth

MARIAN ANDERSON

At 46 She Awakens To Find Met Role Calling

By LEE BLACKWELL

A life-long dream has come true for a former Philadelphia choir girl, whose lovely contralto voice has filled practically every important concert hall in the world.

At 46, Marian Anderson has signed a contract to sing in New York's Metropolitan Opera House. When she steps onto the stage of the Met early next year, in the role of Ulrica, a soothsayer, in Verdi's "Masked Ball," Miss Anderson will fulfill a dream she has nurtured since her childhood in Philadelphia. She will also become the first Negro presented in a lead role by the opera company.

Miss Anderson accepted the triumph with the humility that has marked her life. Despite her amazing success, the singer has clung steadfastly to the faith that carried her through the trying days.

She was born in Philadelphia in 1903, of humble parents. Her father ran a coal and ice business. Her mother had been a school teacher in Virginia, before the family moved to Philadelphia and later worked as a servant, washerwoman and caretaker in the Wanamaker store in Philadelphia.

It was Alexander Robinson, gifted choir leader at the Union Baptist church in Philadelphia, who started shaping Marian's voice and taught her reverence for music as "a beautiful rhythmic communion with God and man." She sang in the Sunday School choir at Union and later in the church

humble home in Philadelphia to be present at the event which could mean fame or failure.

Needless to say, the concert was a success. It was during the European tour which followed that Toscanini exclaimed: A voice like that comes only once in a century." During her European con-

SET UP TRUST FUND

The singer was encouraged by the congregation of Union church, who established a trust fund for Marian made her second and her called "Marian Anderson's triumphant American debut stand-Future." This fund, along with other awards, including a scholarship from the National Negro Musicians Association, made possible her expert training.

Another of Miss Anderson's boosters was Rev. W. G. Parks of Philadelphia, pastor of Union He sponsored her in concerts in Philadelphia and nearby towns.

At 15, her rendition of "Open the Gates of the Temple" won her state-wide acclaim.

The Philadelphia Choral Society, made up of members of several church choirs, sent her to work with Agnes Reifsnnyder, a leading contralto and music teacher of Philadelphia. Grant Williams, a Philadelphia newspaper editor, started a crusade to bring her to public notice and arranged a concert for her at Philadelphia's Witherspoon hall. Later she shared a concert in the Academy of Music with Roland Hayes.

PROPHET WITHOUT HONOR

The wheels of success turned slowly and Miss Anderson was a prophet without honor in her country.

A Rosenwald Fellowship enabled her to go to Europe for study in 1930. Four years later she was ready to crash the musical world in a big way.

Second only to her triumph at the Easter concert on the Washington mall was her public debut in France at the Paris Opera in 1935. Miss Anderson's mother was brought all the way from her

concert tour she sang before four reigning queens.

who established a trust fund for Marian made her second and her called "Marian Anderson's triumphant American debut stand-Future." This fund, along with other awards, including a scholarship from the National Negro Musicians Association, made possible her expert training.

broken ankle the day before the boat docked.

HIGHLY PAID

Miss Anderson has a repertoire of some two hundred songs in nine languages. For years she has been one of the country's most highly paid concert singers.

During her career, Miss Ander-

son has received numerous citations, including the Spingarn Medal and the Bok award. She was voted the most outstanding singer of 1947 and the most popular woman of the year for her contribution to interracial goodwill among the youth of the nation. For this she received the Chicago Defender Bud Billiken Club award.

Miss Anderson has often met prejudice in her journey to the top of the musical ladder. Early in her career the Daughters of the American Revolution refused to allow her to give a concert in Constitution Hall. Four years later the DAR relented and the brilliant contralto appeared there and donated the proceeds to the United China Relief fund.

In 1953, Baltimore's Lyric theater turned down the request of the Baltimore Fellowship, Inc., an interfaith and interracial organization, to present Miss Anderson on its stage.

BREAKS PRECEDENT

In 1952, Miss Anderson broke precedent when she sang before a mixed audience in Jim Crow Miami, Fla.

The great contralto's career was threatened by an operation to remove a cyst from her throat in 1948. The operation was performed on June 30, 1948, at Jewish hospital in Brooklyn. Surgery involved was delicate and any mishap would have permanently injured her vocal chords.

The operation was a success and Miss Anderson was ready for her concert tour in October of the same year.

A life-long dream has come true for Marian Anderson. But in her heart she's still the little choir girl from Philadelphia.



MISS ANDERSON is ever grateful and happy to meet other members of the profession who may not enjoy her own great success. Here she talks with Una Mae Carlisle, an exponent of popular style singing. "I admire your work too," Miss Anderson told Una Mae.

Marian Anderson And The Met

The decision of the Metropolitan Opera company to use the great talent of Marian Anderson we hope ushers in a new policy in talent selection.

With the exception of Janet Collins who was hired as a dancer by the Met and occasional use of Negroes in the chorus, the Met has been meticulous in restricting lead singing to whites.

Regardless of the general comment that the action is long overdue, it is still welcome and still significant in that unlike the desegregation of schools which comes as the result of a supreme court edict, the decision by the Met management was voluntary. The Met was under no compulsion at the time, neither was there any agitation just prior to the selection of Miss Anderson.

If the selection of Miss Anderson is for one role only, then it amounts to a tribute

to Miss Anderson and well deserved. But if it signifies a change in Met policy, as we hope it does, then it is truly significant and it marks another step forward in the progress of America toward real democracy.



MISS ANDERSON, who has appeared before Royalty in many countries is shown boarding a plane for another recent invasion of Europe.



HERE MISS ANDERSON is shown with husband, Orpheus Fisher, following an appearance at New York's famed Carnegie hall. Mr. Fisher sends his wife a huge basket of flowers whenever she appears publicly. "It's a must," he says.

MUSIC:

Opera's Gain

The Metropolitan Opera last week signed a Negro singer for the first time in its 69-year-history.* That was news enough, but general manager Rudolf Bing's choice as a barrier breaker was even more startling: American contralto Marian Anderson, now past 50, who has never sung a performance of opera in her

*The Negro dancer Janet Collins was signed to star in the Met's ballet in 1951.

life. Her Met debut will come in January, when she appears as Ulrica, the sorceress, in Verdi's "The Masque Ball," to be conducted by Dimitri Mitropoulos, musical director of the New York Philharmonic Symphony.

Miss Anderson is a great singer and a woman of dignity and good taste. A few years ago NEWSWEEK asked her how she felt about never having sung in opera. This was her answer: "Years and years ago, I had hoped some day to sing in opera. Later, when some of the things we did in concert gratified us, it did not become a necessity."

What was no longer a necessity to Marian Anderson had, apparently, with the passage of years, become a necessity to the Metropolitan.



Associated Press
Marian Anderson: At last, the Met

Marian Anderson In Concert At Hunter College

NEW YORK. — (ANP) — Miss Marian Anderson, famed contralto, last week was presented in a recital at Hunter college here. It was the only one scheduled for New York this season. This was in contrast to other seasons when the noted singer appeared in one or two recitals at Carnegie Hall or two recitals at the Metropolitan Opera House.

Her recital last week at the college Assembly Hall saw Miss Anderson open with Bach, continue with lieder by Schumann and conclude with French art songs and spirituals.

Critics were struck by the artist's dignified, queenly and richly handsome gown, and the

ability of her accompanist, Frans Rupp, pianist.

Of her performance, one critic said in part:

"Vocally, though, Miss Anderson cannot achieve the sort of tonal glory that seemed to come easy to her in earlier days. Thus there were times when her voice sounded thin and a little shaky, but the recital was nevertheless an engrossing one."

Some 2,200 persons attended the recital.

Marian Anderson awarded doctorate

CARLISLE, Pa. (ANP) — Marian Anderson received an honorary degree of Doctor of Humane Letters at Dickinson College last week, on the eve of her departure for a concert tour of South America.

"Because of your deeply religious interpretation of every aspect of your life," Dr. William E. Edel, Dickinson president, told Miss Anderson in the citation, "you have been to other cultures and peoples, a representative of America at its best."

Orchestra Hall Performers

Julius Rupp Pianist Part 7



Monique de la Bruchollerie, pianist (left), will be soloist with the Chicago Symphony orchestra Thursday night and Friday afternoon. Marian Anderson, contralto, sings a recital Saturday evening. Rudolf Serkin is piano recitalist next Sunday afternoon. All appear in Orchestra hall.

Dickinson Honors Marian Anderson

Special to The Inquirer
CARLISLE, Pa., April 23. — Marian Anderson, famed contralto, received the honorary degree of Doctor of Humane Letters tonight from Dickinson College, on the eve of her departure on a concert tour of South America.

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SOUTH OF THE BORDER — Famed contralto Marian Anderson is shown as she recently boarded a Pan Am clipper in New York, bound for Buenos Aires. Miss Anderson is currently on a concert tour, which will take her to principal cities in Brazil, Argentina and Uruguay. (Newspress Photo).

Marian Anderson Still Among Best Contraltos

CHICAGO, Ill. 28 Some support for rumors that contralto Marian Anderson is "losing her touch" was shattered here recently from studies of Downbeat magazine's second annual classics poll.

For the second year, Miss Anderson has been listed in the poll, but has yet to be the highest-ranking contralto. Kathleen Ferrier, who died last October at the age of 41 was last year and this year judged best in the voice classification.

MISS ANDERSON was second in the listing last year and was moved down to third place in this year's poll result. Elena Nikelaidi moved into second place this year.

Miss Anderson is the only Negro concert artist listed in the poll results.

WINNING OTHER "first" honors were: best orchestra, Philadelphia; best conductor, Arturo Toscanini; best tenor, Richard Tucker; best baritone, Leonard Warren; best basso, Boris Christoff; and best soprano, Elizabeth Schwarzkopf.

Miss Anderson, now on extended tour of Pan-American countries, has been the world's outstanding contralto for more than two decades and has appeared in widely-heard concerts all over the globe.

Considered favorably alongside Miss Anderson as a leading Negro American contralto is Carol Brice.

Marian Anderson Builds Fund For Talent Of All Races

Marian Anderson, noted contralto who appeared in concert very recently at College Park Auditorium, Jackson, Mississippi, has established a foundation to aid talented young people, regardless of race or creed, to do something of which they have dreamed all their lives. Since its inception in 1942, awards totaling nearly \$25,000 have gone to more than 50 young men and women.

Early in the contralto's childhood, members of her church in Philadelphia subsidized her career by collecting nickels and dimes into "a fund for Marian Anderson's future." This enabled the

building artist to study in New York and in 1934 to win a contest in which the prize was a guest appearance with the New York Philharmonic Symphony at Lewisohn Stadium. The realization of her own fortune as a "contest baby," and first-hand experience with the problems of a struggling singer, led Miss Anderson to the foundation of the annual awards.

Several of the Anderson Award winners have already scored in their profession. These are Genevieve Warner, a new soprano at the Metropolitan Opera; Matti-wilda Dobbs, who recently triumphed at La Scala, Milan, the Glyneborne Festival and London's Royal Opera, Covent Garden; Camilla Williams, who has achieved success at the City Center Opera in New York; Luther Saxon, who had the leading male role in the company of "Carmen Jones," and Rawn Spearman, an outstanding new concert tenor.

The original funds for the scholarships were derived from the \$10,000 Philadelphia Bok Award, which Miss Anderson received in 1941 from her native city. Additional sums have since been contributed periodically by the famous singer. The contest is open to anyone residing in the United States. Applications for the 1954 auditions should be sent to Miss Alyse Anderson, 762 South Martin Street, Philadelphia, Pennsylvania.



PRESENTATION — A reproduction of the Marian Anderson Recreation Center is presented the world-renowned singer by Mayor Joseph S. Clark (behind

microphone) and Frederic R. Mann, commissioner of recreation. Dedication ceremonies were held Friday, July 30, at the Center in Philadelphia.

Marian Anderson To Sing At Met

Feb. 16-16-54 P.1



TO SING AT MET—Marian Anderson signs contract with Metropolitan Opera association to make her debut this season as Ulrica in Verdi's "A Masked Ball," in early January. The contralto will be the first Negro to sing a lead role at the Metropolitan. Left to right are Miss Anderson, Sol Hurok, her manager, and Rudolf Bing, manager of the Metropolitan Opera Association, Inc.

It's just ninety miles and a mere two hours drive from Philadelphia to New York City.

But it took a Philadelphia choir girl, whose lovely voice has been heard and acclaimed all over the world, more than a quarter century to reach the stage of the

most coveted concert auditorium to have "such" a fine artist in New York City.

Last week, Miss Anderson signed a contract to become the first Negro soloist to sing with the Metropolitan Opera company in its 50-year history.

The voice that Toscanini hailed as the kind that comes "once in a hundred years" will make its Met debut in January as Ulrica in Verdi's "A Masked Ball," to be conducted by Dimitri Mitropoulos.

Rudolf Bing, general manager of the opera, said he was happy

to have "such" a fine artist in New York City.

Miss Anderson's manager, Sol Hurok, described it as one of the most important events in the singer's career and said her fall and winter bookings were being rearranged so that she could prepare for her operatic debut.

Miss Anderson, now 46, was born in Philadelphia in 1908 on Martin st. Her mother had been a school teacher in Virginia before the family moved to Philadelphia. Her father ran an ice and coal business and her mother worked



Marian Anderson to Star With the Met

Marian Anderson signing contract to sing at the Met. S. Hurok, her manager, and Rudolf Bing, right, manager of the Metropolitan, witness her signature.

as a servant, washerwoman, and caretaker in the big Wanamaker store.

The girl, destined to become the world's most acclaimed singer, began shaping her career in the Sunday school choir of Union Baptist church in Philadelphia and later sang in the church choir.

The choir leader, Alexander Robinson, gave Marian training and encouragement to inspire her brilliant career and the Union congregation later established a trust fund called "Marian Anderson's future," which made possible her expert training.

Miss Anderson's path to the Metropolitan Opera was a long and rocky one. Along the way she met many rebuffs, including a refusal by the Daughters of the American Revolution to allow her to give a concert in Constitution Hall in 1934. This rebuff resulted in a momentous Easter Sunday

open air concert attended by over 75,000 people.

Four years later, when she was invited to appear in Constitution Hall, the famous contralto donated the proceeds to the United China Relief fund.

In 1953, Baltimore's Lyric theatre refused to allow Miss Anderson to appear on its stage, despite the fact that for six years before it had allowed a non-segregated seating policy.

The brilliant contralto's career was threatened in 1948 when she

Metropolitan Contract Marian An derson Inks

NEW YORK — (AP) — Yesterday, Marian Anderson became the first Negro to sign a contract to sing with the famous Metropolitan Opera Company.

Miss Anderson, acclaimed by critics as having the greatest voice of the century, gets the distinction of a Metropolitan contract late in her much publicized career. She will appear in the Met's performance of "Un Ballo in Maschera" by Verdi early in January.

She will take the role of a sorceress, but the role does not specifically call for a Negro.

Miss Anderson's success story began in Philadelphia where her mother took in washing to support her family. It was not until she made spectacular successes in Europe that she became known in her

native America.

Miss Anderson is noted for her interpretations of Negro spirituals, but she had a full classical music education and sings in nine languages.

"A voice like hers comes once in a hundred years," Arturo Toscanini once commented.

When the Daughters of the American Revolution invited her to sing in Washington's Constitution Hall, she accepted only on the condition that her audience be unsegregated and that the hall be open to her in the future. The DAR refusal on both counts resulted in the resignation of Mrs. Franklin D. Roosevelt and a three month dispute.

Miss Anderson later sang at another place in order not to deprive the Army Emergency Relief Fund of the proceeds.

Marian Anderson To Sing at The Met

Special to the New York Times from the Courier-Journal

New York, Oct. 7.—Marian Anderson has been signed for the coming season at the Metropolitan Opera House. She will be the first Negro to sing with the company since the theater was opened in 1883.

The American contralto will make her operatic debut in early January as Ulrica, an old fortune-teller, in a revival of Verdi's "Masked Ball." Dimitri Mitropoulos will be making his first appearance as a conductor with the Metropolitan.

Rudolf Bing, general manager of the Metropolitan, who engaged Miss Anderson, was casual in speaking of the move today.

"I happened to be sitting next to Miss Anderson at a party," Bing said. "I suggested it was time she sang at the Metropolitan. She said she'd love to."

She told him she would examine the score.

She has never seen a production of the opera. She had the role of Ulrica. But before she agreed to sing it, she studied it. This morning she went to Mitropoulos' apartment, and with him at the piano, she tried it to check whether it lay well within her voice. They were both satisfied. Until this trial Miss Anderson had kept the news a secret even from her mother.

Miss Anderson's reaction this afternoon was more excited than Bing's.

"Ever since one was in high school in Philadelphia," she said, continuing an old habit of referring to herself impersonally as though the use of I might seem boastful, "one wanted to sing opera—at the Metropolitan, if that could be. Now one is speechless."

When it was suggested to her that her place in Metropolitan opera history would be like Jackie Robinson's in baseball, she said quietly, "One hopes. It would be a matter of pride."

Bing said Miss Anderson would get the top Metropolitan fee for singers in view of her stature as an artist. That figure is believed to be \$1,000 a performance, which is several thousand dollars less than Miss Anderson's rate for a concert date.

Bing was asked whether this action meant that other Negro singers would be welcomed into the company. His answer was that it would depend on whether the singer were right for a role.

"I wouldn't hire anyone because he is a Negro," he said. "And I wouldn't refuse to hire anyone because he is a Negro, either."

It was clear, however, to observers that another bar to Negro artists had been lowered.

Miss Anderson's career has been marked by the struggle against racial discrimination. Although she won an important vocal contest in 1925, she could find little or no work in the United States. She went to Europe where she won recognition. When she returned to the United States late in 1935 she was acclaimed as a great artist.

In 1939 when the Daughters of the American Revolution owners of Constitution Hall in Washington, would not rent her the auditorium for a concert, she sang instead, free, at the Lincoln Memorial at the invitation of Harold L. Ickes, then Secretary of the Interior. It was Easter Sunday, and 75,000 came to hear her.

Last year she was allowed to sing in Constitution Hall. She also has sung to nonsegregated audiences in Southern cities.

Marian Anderson Signs Pact To Sing with Met

NEW YORK, Oct. 7 (AP)—Marian Anderson came the first Negro to sign a contract with the Metropolitan Opera Co.

Miss Anderson, acclaimed by critics around the world as one of the greatest singers of the century, will appear in the Met's performance of "Un Ballo in Maschera" by Verdi early in January.

The role is that of a sorceress and does not specifically call for a Negro.

The singing represented a career in a career. Miss Anderson began in Philadelphia where her mother took in washing to support the family.

Neighbors raised money for her musical education by donating small sums to her family.

Critics and conductors hailed her in her first appearances in the United States but it was not until after she had made a spectacular success in Europe as a contralto that Miss Anderson became popular in her home country.

Noted for her interpretations of Negro spirituals, Miss Anderson had a full classical music education and sings in nine languages.

She has been honored at home and abroad as an artist and representative of the Negro race.

"A voice like hers comes once in a hundred years," Arturo Toscanini once said.

In 1946 she was invited to sing for the Daughters of the American Revolution in Constitution Hall in Washington, D. C. But she accepted only on the condition that her audience be unsegregated and that the hall should be open to her in the future.

The DAR refused on both counts. Mrs. Franklin D. Roosevelt resigned from the organization in protest and the dispute raged for three months.

Later Miss Anderson sang the concert at another place in order not to deprive the Army Emergency Relief Fund of the proceeds.

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Anderson

Marian on CBS

NEW YORK (ANP)—Marian Anderson will be interviewed from her home in Danbury, Conn. by Edward Murrow on his "Person to Person" program Oct. 29 (10:30 EST).

The interview will be a remote pickup with Murrow doing the interviewing from the CBS Television studio in New York.

Marian to sing at Fla. A and M

Highly acclaimed throughout world

TALLAHASSEE, Fla. (AP)—Currently on her annual coast-to-coast tour of the United States under the direction of impresario S. Hurock, Marian Anderson, distinguished American contralto, will appear in concert at Florida A. and M. University, Wednesday, Nov. 27.

Last April, after completing her 50th American concert of the season, Miss Anderson departed for her first tour of Japan where she sang 17 sold-out concerts in ten cities, was received at the Imperial Palace in Tokyo by Empress Nagako and presented the coveted Yukosho medal "for outstanding cultural and social contributions."

The noted contralto then flew to Korea to sing for the armed forces.

SIX MONTHS previously Miss Anderson made a ten-week tour of England and Scandinavia. In Sweden King Gustav Adolf honored her with the "Litteris et Artibus" medal, one of the nation's highest awards, and in London 12,000 people packed

Royal Albert Hall for her two concerts there.

It was in Europe that the contralto first began a career unique in musical history. Toscanini, hearing her in Salzburg, raved: "A voice like yours is heard once in a hundred years."

— o o o —

IN FINLAND, Sibelius, the world famous composer, exclaimed: "The roof of my house is too low for your voice!" S. Hurock, hearing Miss Anderson in Paris persuaded her to return to the United States for her memorable New York re-appearance.

One of the most celebrated of living artists, Miss Anderson has performed some 1,200 concerts before more than 5,000,000 persons.

Gen. Keeps



MISS THERESA GREEN
Miss Anderson Her Idol

Anderson Award winner App. American will miss Balto. concert

BALTIMORE

By JESSE H. WALKER

When Marian Anderson opens her mouth for her first number in the next Friday night concert on the stage of the Lyric Theatre, a young Baltimore soprano who would "just love" to hear the eminent contralto will be able to make it.

For Theresa Green, 1943 Marian Anderson Award winner

when she was a Douglass High pupil, will be in the midst of her own 60-engagement tour which will last until May, 1954. Last week Miss Green was visiting Baltimore, her mother, Mrs. Goldie Green at 2413 Arunah ave., and her family for the holidays.

This week she left to continue her tour, beginning in South Carolina and later taking in the New England states, Canada

and Newfoundland.

Singing Since Five

A long way for a young woman who although singing since she was five years old, turned professional in 1946.

And the highly attractive Miss Green will be one of the first to admit that winning the Marian Anderson Award was one of the high points in her career.

Since then, she has won other awards, but this round-eyed native artist says she has always placed Miss Anderson "way up on a pedestal."

"She gave me a great deal of encouragement," Miss Green smiled as she told how Miss Anderson's career also had inspired in her a "great desire to push."

Captivates Critics

A young woman of much poise, charm and possessing that certain, rare dignity that surrounds just such women as her idol, Miss Anderson, Miss Green's has completely captivated the critics in her first major tour.

"A voice of real beauty," is how the staid New York Times described her.

"A gifted young singer with an appealing presence and a delicacy of temperament," was the opinion of the New York Herald Tribune's critic.

"A soprano of fine voice and deportment," reported the Philadelphia Evening Bulletin.

Others Would Like Same

None of these are quotes to be

sneezed at and many an up and coming singer would give his or her right arm to have the same thing written about them.

Miss Green admits her whole life today is her music career.

"I'm traveling and singing all the time," she says and denies emphatically that she'd give it up for some other vocation.

She now sings in French, German, Italian, Russian and English.

Studied With Gauthier

After winning the Marian Anderson Award the young Baltimore soprano went to study under Madame Eva Gauthier, a name to be reckoned with in the concert field.

She studied at the Curtis Institute for four years and made her New York debut in Town

Hall in 1950. In 1953 she appeared at the Berkshire Music Festival at Tanglewood, Maine and score heavily.

In April, 1952 she was a winner on the Arthur Godfrey Talent Scout show and appeared with the famed Red Head and his "Friends" for three consecutive Wednesdays.

Sang On Broadway

Miss Green has also appeared on the Ed Sullivan television show and sang on Broadway in the musical extravaganza, "My Darlin' Aida."

In addition to her winning a Marian Anderson Award, Miss Green was also helped in her studies by a John Hay Whitney grant which enabled the attractive singer to study in New York in 1951 and 1952.

Miss Green is a member of a large family. She has nine brothers and nine sisters and, although her father was a minister, she surprisingly never sang in church choirs.

Her father, the late Rev. Joshua H. Green founded the Metropolitan Baptist church in Baltimore. The pastor there now is the Rev. John L. Tilley.

Heads Fellowship

Coincidentally, Rev. Tilley is president of the Baltimore Fellowship, Inc., the interracial organization, which is sponsoring Miss Anderson's concert, her first appearance here since 1950.

Tickets for the concert may be purchased at the Bonney Co.

Lois Raye Will Sing For Marian Anderson

A young Chicago contralto will realize a life long ambition when she appears in Cincinnati Jan. 14 to meet and sing for Marian Anderson.

Lois Raye, 4521 Woodlawn ave.,



LOIS RAYE

winner of two consecutive Marian Anderson Scholarships in 1950; and 1951, lived only a few doors from the Andersons in Philadelphia for several years. In spite of the singer's achievement, Miss Anderson has never heard her protégée.

Last August in Chicago, Dr. Johnson, conductor of the Cincinnati Symphony orchestra, auditioned Miss Raye on the advice of a friend, Mrs. Clarice Fine.

The noted conductor was very impressed by the similarity of Miss Raye's voice to that of the famous contralto. He immediately invited the young singer to Cincinnati in his next tour to sing for Miss Anderson.

Miss Raye has previously appeared on Arthur Godfrey's Talent Scout radio show on CBS, soloist on NBC's "America's Music" and guest star on Mutual's Chicago Theater of the Air. She is present soloist at Temple Sholem, 3400 Lake Shore Drive.

Understudy in Musical Wins Anderson Award



Three New Yorkers shared the benefits of this year's Marian Anderson Scholarship Fund competitions, it was announced yesterday. Miriam Burton, soprano, who is understudy for Mae Barnes in "By the Beautiful Sea," won the first prize of \$1,000. Reri Grist, soprano, and Lee Cass, baritone, in a tie for second prize, received \$500 each.

Participating in the competition were 138 singers. Miss Anderson, whose engagement by the Metropolitan Opera was announced yesterday, established the awards in 1941. To date, more than \$25,000 has been expended on fifty-two singers. Award winners have used the grants to further their musical studies.

In this year's competitions, which were held in Philadelphia, McHenry Boatright won second prize as a second-time



HAVE THE MARIAN ANDERSON'S AN HEIR?—This is a rare picture of Marian and her husband, Orpheus Hodge Fisher, architect. Scene is Atkinson Field Airport in Georgetown, British Guiana. The small child and her mother came up to welcome the singer.

Marian Anderson thrills Ago-American standing-room-only crowd

28 BALTIMORE
The incomparable Marian Anderson thrilled a capacity crowd of Baltimore music lovers Friday night from the stage of the Lyric Theatre, marking the first time a colored artist had appeared there in over 25 years.

Over 2,800 persons, half of them white, were seated at the concert, plus numerous standees. Maryland's Governor Theodore McKeldin was among those present.

Miss Anderson's concert, her first in America since her recent tour of South America, was sponsored by the Baltimore Fellowship Inc., an interracial, interfaith organization.

Gold Trimmed Gown

Magnificently attired in a gold trimmed champagne satin gown, Miss Anderson sang numbers ranging from Bach chorales and German lieder to her usual wonderful renditions of spirituals.

Among her encores she sang "The Lord's Prayer," "Coming Through The Rye," and, of course, Schubert's "Ave Maria."

By special request she scratched one of her scheduled spirituals, "Glory In 'a Mah Soul," and sang instead, "Beautiful City."

Miss Anderson was accompanied by Franz Rupp, who has been her pianist for many years.

Audience Reaction

The audience reacted as all Marian Anderson audiences do: it warmed to the spell which the famous contralto casts over her listeners and was moved by her interpretations of song.

Miss Anderson's Baltimore stay was a short one. She arrived in the city in the late afternoon by train and went straight to the theatre for a brief rehearsal.

She left Baltimore the same night for Philadelphia, where she was scheduled to give a concert Saturday night at the Academy of Music.

Refused At First

Her appearance at the Lyric theatre marked a milestone in interracial relations in Baltimore. When the Fellowship first asked for a date for her concert here, the management of the theatre refused.

The theatre, which permitted

mixed audiences, had a rule barring colored artists.

The publicity following the refusal to allow Miss Anderson to sing forced the theatre's board of directors to reconsider.

Later the board announced it was "relaxing" its policy in the case of Miss Anderson. It did not, however, state whether the "relaxed" policy would be a permanent one.

Ticket sales for the concert went at a rapid pace and the Wednesday before Miss Anderson was to sing, there was nothing but standing room left. Governor McKeldin was one of the first to receive a ticket to the affair.

Miss Anderson last sang in Baltimore in 1950 when she appeared under the auspices of the Delta Sigma Theta sorority.

Contralto Anderson in Spirituals

Marian Anderson, noted American contralto, will offer four numbers, including two Negro spirituals, when she is guest star on the Telephone Hour beginning at 9 p. m. on WSB radio.

Internationally acclaimed for her Negro spirituals, Miss Anderson will sing Harry T. Burleigh's arrangement of "Deep River," and Lawrence Brown's setting of "Ev'ry Time I Feel de Spirit."

Schubert's "Der Erlking," one of the most dramatic songs of all time, will be her closing number. Her first song will be Handel's stately "Te Deum."

Mussorgsky's descriptive "Introduction to Khovantchina" will be the orchestra's major offering of the night. The stirring "Slavonic Dance No. 10," by Dvorak, will be the opening selection.

Marian Anderson to sing in Baltimore on Jan. 8

BALTIMORE

The voice that Toscani said "comes once in a century" returns to Baltimore on January 8, when Marian Anderson appears at the Lyric Theatre.

Miss Anderson last sang in Baltimore in March, 1930 when she appeared at the Polytechnic Institute before an audience of 2,400 under the auspices of the Delta Sigma Theta sorority.

This time, the noted contralto is being sponsored by the Baltimore Fellowship, an interracial organization of which Miss Anderson is herself a member.

Her appearance at the Lyric Theatre will mark the first time a colored artist has appeared there in many years.

Where To Buy Tickets

Tickets for the concert are available at the Bonney Concert Bureau at N. Charles st. and the Baltimore Fellowship, 11 W. Preston st. The tickets are scaled from \$1.21 to \$4.82. The concert begins at 8:30 p.m.

The sponsors of the concert have advised that those intending to attend to purchase their tickets early.

Some tickets are also available at Morgan College for the students and teachers there.

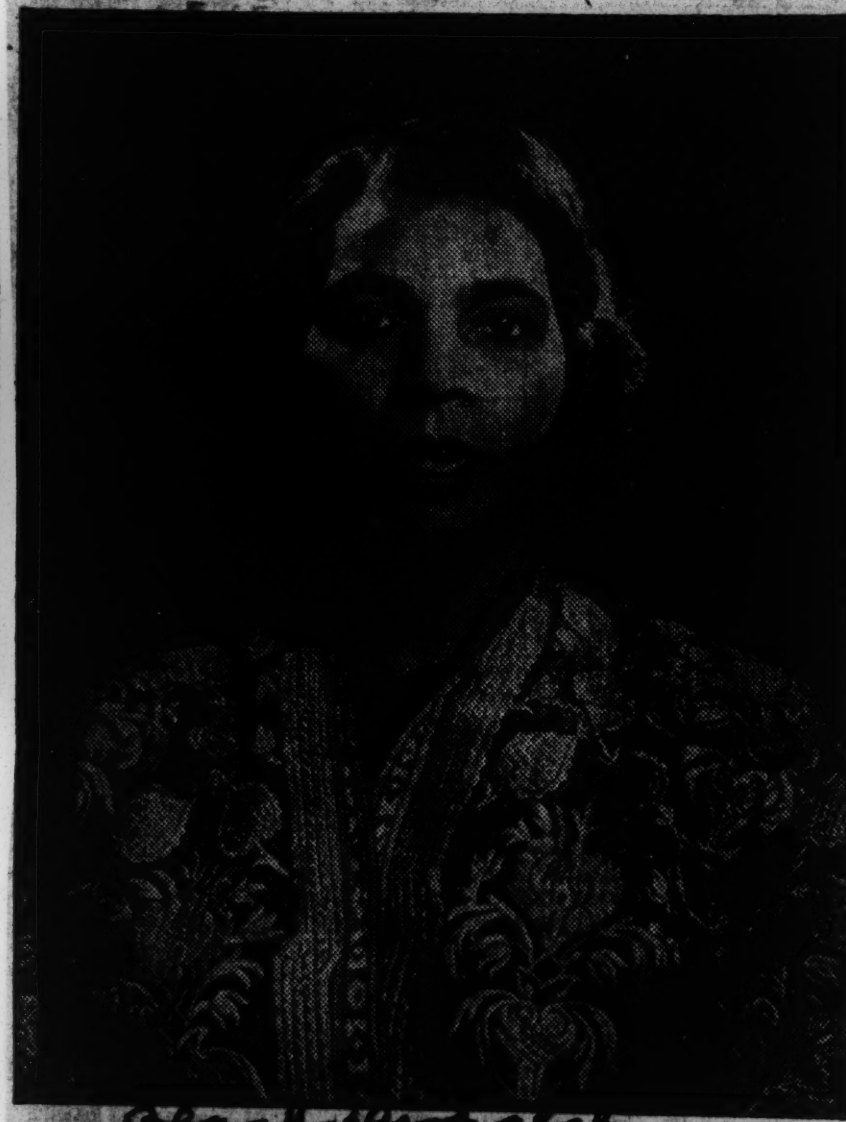
Miss Anderson has been called "the high priestess of song" by the New York Times. Critics throughout the world have hailed her as one of America's greatest singers.

Her appearance in Baltimore will mark one of her first American recitals since her recent tour of South America.



MARIAN ANDERSON

INTERDENOMINATIONAL CHOIR TO PRESENT MARIAN ANDERSON



Marian Anderson, world famous contralto, will appear as guest artist when the Interdenominational Choir presents its annual concert in the Municipal Auditorium Thursday, February 4, 1954. Miss Anderson, the most celebrated living artist today, in addition to presenting a rarity of musical art to Americans, appears in Europe, South America and the Far East as an unofficial but potent ambassador of American democracy and impacts to her hearers the American ideal which is the fundamental principle of the Young Women's Christian Association.

three numbers for the orchestra, the "Introduction" from Moussorgsky's opera, "Khovantchina," Dvorak's Slavonic Dance No. 10, and "Polonaise" by the American composer Edward MacDowell.

From the inexhaustible riches of

spirituals, Miss Anderson has chosen "Deep River", arranged by Harry T. Burleigh and "Ev'ry Time I Feel the Spirit" arranged by Lawrence Brown. Her solo number will be the devotional "Te Deum" by Handel.

Donald Voorhees has chosen

MISS ANDERSON TO THE 'MET'

All of us will wish to join in congratulation to the Metropolitan Opera upon its having placed under contract one of the greatest singers of our generation, Marian Anderson. That she has fulfilled a lifelong ambition is not nearly so important as the fact that we will have an opportunity to hear her in still another medium. Whenever there was "discrimination" against Miss Anderson the real suffering was not hers, but ours. It was we who were impoverished, not she.

We learn our lessons slowly, sometimes, but happily we learn some of them. We come to recognize that there is a transcendent quality in the great arts, and in humanity, that brooks no boundaries of mean prejudice. We learn that this greatness ministers to our needs and can satisfy them. Miss Anderson, over the years, has made us richer and happier through the ministration of her great gift. She has given a splendid dignity to her every appearance. Her presence will enlarge the Metropolitan Opera. We are grateful to her and to the Metropolitan for making this possible.

Miss Anderson and the Met

Marian Anderson has been a famous woman for many years. Her magnificent voice and her distinguished bearing have made her one of America's most admired and respected singers, and won her friends throughout the world. Because she happens to be a Negro, she has symbolized more than musical attainment, and her artistic success has made a deep contribution to the growth of racial maturity in America.

Now comes the welcome news that Miss Anderson has been engaged to sing this year at the Metropolitan Opera. She has never appeared with the Met company, nor has any other Negro singer. So her debut as Ulrica in Verdi's "A Masked Ball" will have, as so many other of her appearances have had, a special significance. Mr. Rudolf Bing, the general manager of the Met, wisely said when he signed Miss Anderson: "I wouldn't hire any one because he is a Negro, and I wouldn't refuse to hire any one because he is a Negro, either." To be engaged by the country's leading opera house upon such terms must be doubly sweet to Marian Anderson.

Marian Anderson to sing Shubert on 'Telephone hour'

Marian Anderson has chosen one of the most celebrated dramatic songs in musical literature, Schubert's "Der Erlkonig" as her major offering on "The Pacific Telephone Hour" Monday (NBC Radio, 9:00 p.m. PST; 8:00 p.m. CST).

She will be guest artist with the Bell Symphony orchestra on that date when the program will originate in Carnegie Hall.

Aussies Pay Satchmo \$170,000 for 22 Dates

Courier
SYDNEY, Australia—Promoters counted out \$171,000 for twenty-two Louis Armstrong appearances in Australia last month with two cities, Sydney and Melbourne, chipping in \$79,500 and \$94,000, respectively, to hear the famed Satchmo.

Armstrong's boxoffice appeal was even bigger than Johnny Ray's, according to the promoters. The next importation to make a trip across down-under land will be Billy Daniels. He arrives Dec. 3 with Dave Barry and pianist Benny Payne. Daniels will stay ten days and make appearances in Sydney, Melbourne and Brisbane.

Among the other top stars who are slated to make this tour is Nat Cole who is due over in January. June Christy will travel with the Cole show.

The Aussie tours are being arranged by Lee Gordon and Benn Reyes, both Americans.

Satchmo Featured In Bold Magazine 6-Page Feature

State P. 16
New York—There's a depth of chuckling mischief in the soul of Louis Armstrong, so that even when he sings "I'll Be Glad When You're Dead, You Rascal You," he's lost in helplessly tickled admiration for his lady killing rival. Today, all musical America knows that not only does the invincible Satchmo play jazz—he is jazz. This is the subject of an interesting six page feature article on the king of the trumpet which appears in the current issue of BOLD magazine. The funny, low-down saga of Louis Armstrong and dixieland jazz, beginning obscurely in the bordellos

of New Orleans, spreading to the lazy revelry of the river boats and then conquering the night spots of Chicago, is a great story. The great theme of blues, as played by Satchmo, is his personal love letter to the world, says BOLD, written by a dark perspiring archangel, jubilantly fallen and delivered with a richly rusted voice, a soul searing trumpet.

Satchmo, says the magazine, makes a lot of music and is a lot of man.

Australians Hail 'Satchmo'

SAN FRANCISCO — (AP) — Word reached here this week that Louis "Satchmo" Armstrong was received by the Aussies with open arms.

The great Satchmo broke all records in Sidney Melbourne, and other Australian cities. After his Australian jaunt Louie and his all-stars will return to the states for 1955.

Joe Gaser who was with Louie on his trip says that the folk from the kangaroo country were knocked out by Louis' down to earth jazz. The largest number of requests were for "Muskrat Ramble."

Way Down Yonder

Not only devotees of jazz but anyone interested in American sociology might well look to Louis Armstrong's autobiography of his early years, "Satchmo: My Life in New Orleans" (Prentice Hall, 240 pages. \$3.50). It seems clear that

Newsweek, October 18, 1954

THE ARTS

the trumpet master's memoirs have been treated somewhat for literary finish, but his editors have left him an amount of exceedingly telling reportage. His picture of Negro life in the raw Back o' Town section of New Orleans, before he left for Chicago in 1922, is a little social study as pungent as an Armstrong chorus of "Struttin' With Some Barbecue."

Louis grew up among "church people, gamblers, hustlers, cheap pimps, thieves, prostitutes, and lots of children." His father was soon off with other women. Armstrong's mother deposited the boy with his grandmother and went elsewhere to work. "Whether my mother did any hustling," writes Armstrong, "I cannot say." Louis later describes an evening of saloon crawling with his mother, who proposed to teach him how to hold his liquor.

Trials: In the absence of his own father, he was raised under the discipline of a number of "stepfathers," some of them "fine guys" and others "low lives." Despite his ebullience and his great human warmth, Armstrong leaves no doubt of the ordeals by poverty, vice, and violence which he has encountered in his eventful lifetime.

But there was always the music and his remarkable spirit. He learned to play the cornet in the Waif's Home, where he had been committed for shooting off a .38 pistol on New Year's Day. The first time the Waif's Home band paraded "through my old neighborhood everybody was gathered on the sidewalks ... They ran to wake up mama, who was sleeping after a night job, so she could see me go by. Then they asked Mr. Davis [the band teacher] if they could give me some money ... He did not know that sporting crowd ... I took in enough to buy new uniforms and new instruments for everybody who played in the band."

Favorites: It is Armstrong's opinion

that the legendary jazz cornetist Buddy Bolden was an overrated figure, gusty but too raw for the Armstrong taste. On the other hand, he has only the warmest words for the late cornetist Bix Beiderbecke, trombonist Jack Teagarden, and clarinetist Sidney Bechet, who also won Armstrong's deep admiration with his cornet work.

Armstrong's hero among the New Orleans pioneers was King Oliver, and it was a glorious time in 1922 when Oliver summoned him to Chicago and he joined the old master on the Lincoln Gardens bandstand. Oliver was playing, as usual, with one foot on a spittoon, chewing tobacco while operating the cornet. The book is filled with such detail.

LOUIS ARMSTRONG

'Ole Satchmo's' Style And Horn Slays 'Em In Japan Critic Says

By SANFORD SOCOLOW

TOKYO — (INS) — Jiven, Japan today is the victim of skyrocketing jazz fever.

The ailment has swept through the nation in the last nine years, like a hungry fire, and infected nearly all of the nation's youth.

The taste for jazz—almost unknown in Japan in early 1945

was imported with American occupation troops.

The crazy crescendo hit its peak last fall, when three gale American troupes toured Japan and rocked the nation.

Louis Armstrong and Company conquered Nippon, and then a "Jazz At The Philharmonic" troupe, led by songstress Ella Fitzgerald, repeated the wildly

emotional process.

Japanese music devotees include a deluxe package show, the Xavier Cugat entourage, as part of the 'jazz parade' that trampled Japan.

The jazz the Japanese love, however, is largely the 'dixieland,' 'Chicago,' or '1920 American Vintage.' 'Bop' still lands with only a dull thud and brings a glazed stare reaction.

One of Japan's foremost music commentators, Senkichi Sagara, reports that there are 200 jazz bands in Tokyo alone, which try to fill the music hungry habitues of music halls, cabarets and ballrooms with the lively strains.

Japan's 'big six' universities — arch rivals in all fields of sport — now field their own jazz bands and hold 'round-robin' competitions in front of hooting, hollering audiences.

Everything surrounding jazz and jazz concerts is Americanized.

Traditional Japanese cider, for instance, is ignored and the music fans swig orange soda pop instead.

And Tokyo, a city where there are schools for everything from dress making to burlesque dance, a rash of schools for jazz instrumentalists and singers has cropped up.

According to Sagara, there are 150 schools for instrumentalists alone, with a registration of 20,000 students. These range from elaborately expensive establishments to fly-by-night affairs where students tap chop sticks on wooden desks to practice drum beats. There are schools for female

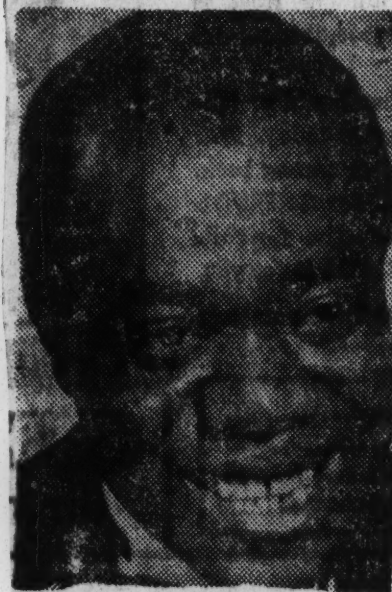
jazz singers — establishments which profess to teach young girls how to sing the English words — in rhythms, frantic or subdued — even if they do not understand what they are singing about.

Coffee houses in Tokyo attract mobs of young customers by offering them extensive collections of jazz records and one — called

'The Tennessee Tea Room' — has become famous for staging impromptu in person jazz sessions. Sagara says the rage is spreading to the traditionally conservative and backward rural area of Japan.



Armstrong: A trumpet player's memoirs might interest sociologists, too



LOUIS ARMSTRONG

'Friends of Basie' in Tribute to Count's Twenty Years as Maestro

NEW YORK — Count Basie's twentieth anniversary as a bandleader drew 100 of the city's top musicians into the Starlight Roof of the Waldorf-Astoria here last Sunday for a testimonial to the famed musician.

Sponsored by "Friends of Basie," a committee headed by Willard Alexander, John Hammond

and Alan Morrison, the affair presented special guest speakers on the dais as Nat Cole, Hazel Scott, Lena Horne, Benny Goodman, Rocky Graziano, Al (Jazzbo) Collins, Joyce Bryant, Congressman Adam C. Powell and the bandleader's father.

Basie's original small band, which he led in Kansas City twenty years ago, was reassembled for

the affair. On the bandstand were Jo Jones, Earl Warren, Buck Clayton, Jack Washington, Walter Paige, Emmet Berry, Lester Young and Freddie Green, who is still with the band.

The reunion was a surprise to Basie, and Erroll Garner filled in on piano Basie took over. Following the nostalgia, Basie, with



WILLIAM (COUNT) BASIE

Sidney Bechet, Star Jazz Clarinetist In Paris, Critically Ill

PARIS — Sidney Bechet, generally recognized as top man in the jazz clarinet field, is in American hospital in suburban Neuilly in a critical condition.

Bechet who is 61 years old is a the opening of his new jazz club here in which he was to appear as star. He was to have headed a jazz band that would include several French musicians. The club had received gobs of publicity built mostly around the famed owner-musician.

Bechet who is 61 years old is a big favorite here just as he was back in his own USA. He is considered tops among the musical prizes that came out of New Orleans Louisiana back in the United States. The famed musician hit the headlines last season when he married a prominent Paris widow reputed to be very wealthy. On another occasion he hit the press headlines and columns with a well known Hollywood and TV star. Bechet married before to a Chicago girl, was divorced after arriving over here for concert engagements.

Composer-pianist depicts Christmas in musical

NEW YORK (ANP) — This metropolis, never wanting in opportunities for hearing music capably rendered, furnished a vista last week in a concert of Christmas carols, climaxed with the premiere performance of an original Christmas musical composition by Margaret Bonds, rising woman composer, in collaboration with the distinguished Negro literary exponent, Langston Hughes.

The event took place in what has become historically known as the slum East side district, from which so many distinguished Americans have risen.

The auditorium was that of the East Side Settlement House Settlement, 540 E. 76th Street, a community project that was organized 63 years ago at the beginning of the nation's social welfare movement.

THE PROGRAM consisted exclusively of music appertaining to Christmas: arrangements and compositions by Kingsley, Rebikoff, Ippolitof, Ivanof, Tschernokoff and Archangolsky; German, Ukrainian, Welsh, American, and English carols; Negro spirituals by Dawson, Dett and James, and the Bonds-Hughes work "Ballad of the Brown King."

George McClain conducted a group of 16 soloists, bearing his name, who sang throughout with unusual quality and unanimity, despite a slight flatness in pitch. However, the body is new, and in keeping with ambitions toward becoming an outstanding one, this slight blemish will be resolved in due time.

Miss Bond's creative work was short and in seven parts. It revealed clear, iridescent harmonies, with three Allelujahs scattered intermittently, gaining successively in rhythmic impact.

Woman Composer- Pianist Depicts Xmas With L. Hughes

By CARL DITON for ANP

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W-G-N OFFERS BOATWRIGHT AS STAR TOMORROW

McHenry Boatwright, winner of the 1953 Chicagoland Music Festival male vocal title, will be guest artist on W-G-N's Enchanted Hour broadcast at 9:30 p. m. tomorrow. He will sing Leoncavallo's Prolog from



Boatwright

"Pagliacci," Clark's "The Blind Ploughman," and Gershwin's "I Got Plenty o' Nothing." Henry Weber will conduct the orchestra in Mendelssohn's "Finale Saltarello" from Symphony No. 4.

28 1954

DORCYE BROWN



DORCYE BROWN of the Bronx, N.Y., a student at City College in NYC is a regular on the Sunday CBS TV show, "Look Up and Live." The talented singer appeared with the road company of "Carmen Jones," the European company of "Finian's Rainbow," and did "Aida" for the New York City Opera Company. Miss Brown will soon make pop records with a major company.

28 1954

GRACE BUMBRY

Girl Who Made Godfrey 'Cry' Balks Offer

NEW YORK — Grace Bumbry, 17-year-old St. Louis contralto whose vibrant voice enriched the Arthur Godfrey "Talent Scouts" and morning program recently, turned down four audition offers that would have dangled other youngsters. Rodgers and Hammerstein, Sol Hurok, the New York City Center Opera Company and the producer of a new Truman Capote musical all wanted her to try out for their productions. The young singer declined because she wants to complete her general and musical education.

28 1954

De PAUR INFANTRY MALE CHORUS

DePaur Choir,

Defender
In States

Chicago, Ill.
To Sing Here

Sat. 10-30-54
Just back from a triumphant

tour of Japan where more than
three dozen jam-packed audiences
gave hearty applause for their

singing the De Paur Infantry Male
Chorus, Leonard De Paur, con-

ductor, will appear at Orchestra
Hall, Sunday, Nov. 7 at 3:30 p.m.

This popular chorus under the
dynamic leadership of De Paur

has already set up one record aft-
er another for touring the United

States, and Europe, but the mass
welcome in Japan "could spoil

5 said De Paur.



CAPT. LEONARD DE PAUR

Famous de Paur Infantry Chorus performs at Fisk

NASHVILLE, Tenn. — The celebrated de Paur Infantry Chorus, one of the most successful new attractions in the concert business in the last decade, appeared in the Fisk University Gymnasium as the highlight of the School's annual concert series Tuesday.

After its civilian debut after four years' service in the uniform of the United States Army, the De Paur Chorus has given more yearly concert performances than any attraction on the lists of Columbia Artists Management, which brings them to Fisk.

Since 1949, when it broke all records by 180 concerts in 180 dates, the chorus has steadily maintained, and often increased, this breath-taking pace.

THE TUNEFUL VETERANS, who sang for American troops from Iwo Jima to Berlin, remained together as a unit under Capt. Leonard de Paur's direction.

In 1953, they toured the Caribbean, and this year they spent six weeks in Japan, giving 37 concerts and breaking more records for attendance. It was the most impressive tour by any en-

semble since the war. The unique group was the first important musical aggregation to spring from World War II. Organized originally by the men of the 372nd Infantry Regiment at Fort Dix, N.J., it persisted as a group through Pacific assignments, and was set up as a

morale unit to entertain other troops all over the world.

When the war was over, the singing infantrymen decided to stay together under de Paur, and his inspired leadership has brought them to a high position in the concert world.

Part of the repertoire in their current program is music from the many lands the choristers visited.

The singers will give a concert at Fayetteville State Teachers College in North Carolina, Thursday.

28 1954

DEAN DIXON

DEAN DIXON'S BATON
INSPIRES \$2,100 GIFT

TRONDHEIM, Norway. Julius
Holm, a health citizen here, has
donated \$2,100 to the Trondheim
Symphony Orchestra in grati-
tude of the concerts the orches-
tra has been giving under the
baton of Dean Dixon, American
conductor.

Mr. Holm said he hoped the
money would make possible the
engagement of other famous con-
ductors.

Atlanta's Queen

Last week, in honor of the visit to Great Britain of King Gustav Adolf and Queen Louise of Sweden, London's Royal Opera House tricked itself up in fancy dress. Scarlet-uniformed Yeomen of the Guard lined the stairs, and the Royal Box, located for this occasion in the center of the grand tier instead of its old spot over on the side, was decorated in blue and gold, the colors of Sweden, and hung with garlands of red and white roses. When the royal party entered—with Queen Elizabeth, Queen Louise, and Princess Margaret all wearing white—the silver trumpets of the Household Cavalry sounded a fanfare. It was the first time in 40 years that a foreign monarch had come to a performance at Covent Garden.

Spectacle: To balance the off-stage pageantry, the Royal Opera Company selected a spectacle of its own: Rimsky-Korsakoff's "Coq d'Or." Until last January, Rimsky-Korsakoff's fable about a fat, lazy king who was done in by an astrologer, a golden cockerel, and a beautiful queen had not been performed at Covent Garden since 1919. Given a new production then under the supervision of actor-dancer-choreographer Robert Helpmann, "Coq d'Or" is now considered the company's finest postwar offering.

But to put "Coq d'Or" on for this particular night on such relatively short notice, all but amounted to a play-within-a-play. The heroine of this drama was Mattiwilda Dobbs, a 28-year-old Negro coloratura soprano from Atlanta, Ga. Miss Dobbs, who sang the leading feminine role of the Queen of Shemakhan in "Coq d'Or" all season, had been scheduled that same night to sing Zerbinetta in Richard Strauss's "Ariadne auf Naxos," at the Glyndebourne Opera Festival. To replace her at Glyndebourne, soprano Ilse Hollweg was hastily rushed from Bayreuth, where she was rehearsing. Igor Markevitch, who conducted last week's "Coq d'Or," also came up from Bayreuth. Hugues Cuenod, the French tenor who sang the Astrologer, was found in Switzerland.

Tragedy: For Miss Dobbs, this performance of "Coq d'Or" could have been a gay high point in a career which has skyrocketed in the last six months. Instead, it found her upholding with honor the tradition that the show must go on. For four days before the performance her husband Luis Rodriguez, a Spanish radio script writer, died. They had been

married only a year. Immediately after the performance, King Gustav Adolf awarded Miss Dobbs the Order of the North Star.

Miss Dobbs, the daughter of a railway clerk in Atlanta, Ga., began her vocal studies at 17 at Spelman College in Atlanta. She graduated as valedictorian



Mattiwilda Dobbs: The show went on

of her class and, after four years of study in New York, won her way to Europe in 1950 through a John Hay Whitney Opportunity Fellowship. After winning a first prize in the International Music Competition at Geneva, she began a European concert career. By 1953 she had gone far enough to be presented at La Scala in Milan as Elvira in "The Italian in Algiers," the first Negro ever to sing at La Scala.

She was an overwhelming success there, as she was at Glyndebourne the following summer and at Covent Garden last winter. Back home, when Miss Dobbs appeared at Town Hall in New York last March in a concert version of "Ariadne auf Naxos," her Zerbinetta stopped the

MATTIWILDA DOBBS

show. She was not only, the critics agreed, a musician with a remarkable voice; she was also a performer who could command the stage.

Ahead of Mattiwilda Dobbs lie Glyndebourne and Edinburgh this summer, a Scandinavian tour after that, and then Covent Garden again, where she will add Olympia in "The Tales of Hoffmann" to the Queen of Shemakhan and the Gilda in "Rigoletto," which she sang this season. Next spring, she will make her formal New York recital debut at Town Hall. Possibly, she may become the first Negro to sing with the Metropolitan Opera.

Miss Dobbs In London Concert

LONDON — (ANP) — Music lovers who attended a recent Promenade concert at London's Royal hall were delighted with the voice and charm of Mattiwilda Dobbs, the American soprano.

Miss Dobbs, taking part in her first Prom, certainly justified her appearance. She sang the aria, Ach Ich Liebe from Mozart. She was accompanied by the BBC Symphony orchestra under its conductor, Malcolm Sargent.

This was not Miss Dobbs' first London appearance. She recently sang two operas at the Royal Opera house, Covent Garden, and was acclaimed by the critics as a soprano in the same class with Renato Tobaldi, present rage of Italy, and Helen Traubel.

Miss Dobbs' rendition of a difficult aria was magnificent and her language was perfect.

It is not always easy for young singers to capture the mood of Mozart's arias but this could not be said of the little girl from Georgia.

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Mattiwilda Dobbs Wins Mlle. Award

NEW YORK — Opera Star Mattiwilda Dobbs is recipient of one of 10 awards presented annually by "Mademoiselle" magazine to individuals "who have already distinguished themselves in their fields and are expected to achieve even greater honors."

Miss Dobbs won award in the twelfth year of the presentation along with nine other women, including Genevieve De Galard Terraube, the "Angel of Dien Bien Phu." The tenth award went to the Dior (flat look) bra, creation of the noted French designer, who now possess the 1954 Merit Award from the magazine, Betsy Talbot, editor in chief, disclosed.

In making the award to the exception, Christian Dior's bra, whose unveiling startled the entire world in July. Mrs. Blackwell cited it as "the most revolutionary fashion change since Dior's New Look in 1947."

The fields represented in this year's Merit Awards (as featured in the January issue of Mademoiselle) are theatre, mental health, dance, sports, human relations, fashion, music, movies and heroism.

Here are the other winners:

Genevieve De Galard Terraube of Paris, nurse. During the last terrible weeks of the Dien Bien Phu siege she was the sole woman among twelve thousand troops and became a symbol of hope to the fell she refused an offer of freisolated soldiers. When the fortress dom in order to remain with the wounded, was finally released to inform a grateful world, "I have only done my duty."

Eva Maria Saint, of New York, actress. Previously restricted to radio, TV, and one Broadway ap-

pearance, this year she brought her quiet beauty, her unassuming acting ability to the movies in "On the Waterfront."

Mattiwilda D'bbbs of Atlanta, singer. She won first prize at the Geneva International Competition in 1950, but it was not until 1954 (after enthusiastic receptions at Garden) that she finally made her U. S. debut in New York's Town La Scala, Glyndebourne, Covent Hall. "Excited and astonished" critics and public hailed her as "a credit to her country and to any institution that boasts her among its stars." Now that the Met has signed Marian Anderson, no heights seem unscalable.

more
Anne Klein of New York, designer. Since joining the firm of Junior Sophisticates she has given free rein to her love for crisp, uncluttered fashions. *2-21-54*

Diana Adams of New York, dancer. Born in Staunton, Virginia, she began ballet training at seven, came to New York at twelve to continue with Agnes de Mille.

Marilyn Bell of Toronto, swimmer. This sixteen-year-old high school girl is the only person ever to swim Lake Ontario.

Irene Osborne of Washington, D. C., specialist in intergroup relations. As Washington director of the Community Relations Program of the American Friends Service Committee, she has been working for better relations between whites and Negroes in public schools. Uniting parents, teachers of both races, her seminars have contributed facts, insight into the psychology of race relations. Since the Supreme Court decision her work has assumed added importance.

Carol Haney of New York, comedienne. She left her native New Bedford, Mass., at eighteen to become a behind-the-scenes Hollywood dance coach, worked her way up to choreographer's assistant and had the courage to desert this profitable career for a small part in a not-too-sure Broadway musical.

Sally Liberman Smith of New York, researcher and writer. On her own she undertook an investigation of mental health facilities in the Middle East and Asia, was asked by the World Federation for Mental Health to report on her findings at their Toronto conference last summer.

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Mattiwilda Dobbs lists U.S. recitals

NEW YORK — Mattiwilda Dobbs, coloratura soprano, will begin an extensive recital tour of the United States in January, 1955.

Among recitals listed on the itinerary are: Jan. 10, Capen Auditorium, Normal, Ill.; Jan. 13, North Dakota; Jan. 17, West High Auditorium, Green Bay, Wis.; Jan. 22, Town Hall, New York City; Feb. 12, Lisner Auditorium, Washington, D.C.; Feb. 21, Livingstone College, Salisbury, N.C.; Feb. 23, A. and T. College, Greensboro, N.C.

Thereafter Miss Dobbs will sing in Louisiana and California, returning to New York City March 13 for a recital at Hunter College and March 14 for a second appearance at Town Hall.

Mattiwilda Dobbs named Mademoiselle 1954 Award winner

NEW YORK (AP) — Brilliant Coloratura Soprano Mattiwilda Dobbs has been selected by Mademoiselle magazine as one of 10 1954 Merit Award winners.

The 10 women cited annually by the magazine are honored for "signal achievement during the past year."

Born in Atlanta, Miss Dobbs won first prize at the Geneva International competition in 1950 and after enthusiastic receptions at La Scala, Glyndebourne and Covent Garden, she made her U.S. debut in New York's Town Hall.

Success Of Mattiwilda Dobbs Came Not Without Hard Work

By ALICE HOLMES WASHINGTON

Mattiwilda Dobbs, a beautiful, clear-skinned, flashing-eyed creature, sat perched in her bed. She wore a quilted taffeta jacket. Her breakfast tray had been placed to one side. A magazine lay neglected for the moment; a gorgeous gown of pink chiffon with lavish beading was carefully hung.

It was the morning after a well-received hometown appearance and her face was wreathed with smiles at having done her best, being received so tumultuously by friends, and the joy of being home.

We chatted and as the moments passed mixed thoughts ran through my mind. Around the walls of "her room" at her parents' Houston Street home were photographic reminders of days at Spelman College from which she graduated as valedictorian in 1946. Before me was the toast of the continent, heralded far and near as the rising opera star, "the greatest coloratura of her day and generation."

Her success has not come without hard work, determination and the moral and financial support from her parents Mr. and Mrs. J. W. Dobbs. As a type she first displayed the determination which renews its power in times of crises. It was this determination which redoubled her intentions of becoming an actress when it appeared that her uncertainty in this art would hinder her career. This determination forged her to the front again when, with an ankle tightly bound and having missed 24 hours sleep, she hobbled to the stage and sang her heart out to win first place in the International Music Contest at Geneva, Switzerland in 1951.

METEORIC RISE

The meteoric rise to success has not gone unnoticed by hundreds of her well-wishing friends. Her struggle to win a niche in a profession feared by many, began at Spelman College where Willis Laurence James was her first teacher. In 1946 Mattiwilda moved on to New York City where for four years she studied with the renowned Madame Lotte Leonard. Then began a study of languages at the Mannes Opera School in New York, and

now she knows five languages, English, German, French, Italian and Spanish (she holds a Master's degree in Spanish from Columbia University) and sings in seven, including Latin and Portuguese.

In 1947, unknown to teachers and

family she entered the Marian Anderson Award Contest and in Philadelphia, was acclaimed winner! The summer of 1948 was spent on scholarship at the Berkshire Hills with the Boston Symphony in Lenox, Mass. A John Hay Whitney Foundation Fellowship of \$3000 for study in Europe was proffered, her in 1950 and thus began concentrated work and study on the continent.

Pierre Bernac was her teacher for two years. In 1951 while in Paris, she entered the International Music Contest at Geneva, Switzerland, where ten judges functioning in elimination manner chose her first place winner.

OPERATIC PERFORMANCES

The year 1952 stands out as perhaps being the turning point in her career. It was after singing the lead role in Stravinsky's "Nightingale," presented by the Holland Opera Company (Holland Music Festival) in the author's honor on occasion of his 70th birthday that Earl Harewood, world renowned critic, editor of OPERA and cousin of Queen Elizabeth told the world of her ability and later termed her "the greatest coloratura of her day and generation."

In rapid succession came a recital at Covent Gardens, an appearance in "An Italian Woman in Algiers" at La Scala Opera House, in March 1953; Genoa, Italy for acclamation in Mozart's "The Magic Flute; the Glyndbourne Festival, Lewes, England as Zerbinetta in Ariadne Auf Naxos, back to Covent Gardens in Siegfried and a tour of Belgium, the Scandinavian countries, Brussels and then, opening January 7, 1954, eleven performances at Covent Gardens. Seven performances were as the oriental queen of Shemakhan in Le Coq D'Or and five performances in Rigoletto.

ZERBINETTA ROLE ACCLAIMED

It was at the fabulous Glyndbourne Festival where as one of two Americans appearing in Ariadne Auf Naxos, Mattiwilda soared to new heights. London critics were lavish in praise of her performances as Zerbinetta, the music for

which is generally conceded as being the most difficult for coloratura voice.

It was this role as Zerbinetta, however, sung in English in New York's Town Hall on March 8 that caused Olin Downes, music critic for the staid New York Times to say "...she is a stage personality to reckon with," and Louis Bilancoli of the New York Telegram to write "...the house went wild."

PERSONAL LIFE

Miss Dobbs, still a modest and retiring person, is very disturbed over having to leave her sewing machine, pressure cooker and other personal items stored in two trunks in Paris. Longing to settle down and have a "home base," she and her husband,

Luis Rodriguez, a Madrid (Spain) newspaper and radio correspondent, whom she met in Paris and married April 4, 1953 in Italy, have "just about settled on Madrid in time to spend her first anniversary over his health status and is planning now to fly to Madrid." In true wife fashion she is niversary with him.

When asked about clothes, Mattiwilda, who designed and executed her own until the pressure of commitments prevented continuance, admitted a choice of suits for common wear, mainly because traveling light is a necessity. Her very striking gowns for concert appearances have been purchased in Madrid with some handled on custom-ordered terms.

The attractive hair style, a must with a public figure was coiffed in London. Previous styling was done in Paris, but the young artist still uses her deft fingers for arrangement. After a poodle cut, an Italian cut and other stylings, her silky black tresses are being allowed to grow!

FUTURE PLANS

Foremost in immediate planning are appearances in Nashville (March 15) and Pittsburgh (March 17) after which she returns to Atlanta for a

week or ten days. A return engagement at Covent Gardens for June and July, Glyndbourne Festival in August, then Edinburgh will be followed by a fall tour of the continent and then Covent Gardens for the winter.

Thirty-five concerts have been contracted for her in Australia during the summer 1955 and in 1956, contracts have been made for a South American tour. Fortunately S. Hurok has arranged 20 American. After a poodle cut, an Italian.



TRAGEDY FOR A STAR — Mattiwilda Dobbs (right) and her husband, the late Luis Rodriguez, are shown in happier times. Picture also shows an unidentified friend.

Singer's Year-Old Marriage Ends With Sudden Death Of Husband

The husband of Atlanta's Mattiwilda Dobbs, internationally known coloratura, died last Friday night in the London Hospital, where she was at his bedside after a performance at the Glyndbourne Musical Festival in a London suburb.

Luis Rodriguez, 31, of Madrid, Spain, a newspaper correspondent, died of a liver ailment and will be buried in London on Tuesday, according to J. W. Dobbs, father of the widow.

"I talked with her on my wife by telephone and they said arrangements have been made to bury him in London on Tuesday," Dobbs explained to the Atlanta Daily World.

He said Rodriguez, a former army officer and who had trained for the law, "was afflicted with a liver ailment." Before leaving Friday, he urged his wife to continue her successful work as a concert artist and to aspire for greater heights in the field, Miss Dobbs told her father.

CELEBRATED MARRIAGE

The marriage was in Genoa, Italy, in April, 1953. A celebrated affair, the marriage united two persons that love brought together across barriers of racial classification, religious differences and national boundaries.

Miss Dobbs was summoned to her husband's bedside while she was

playing the role of Zerbinetta in "Ariadne Auf Naxos" by Richard Strauss. She appeared at the Glyndbourne Musical Festival last year.

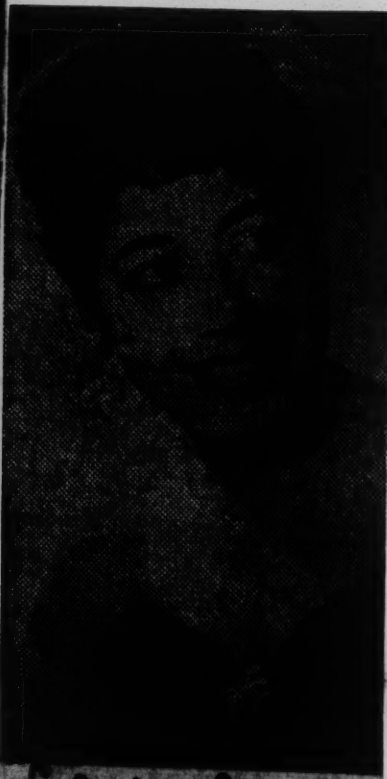
She is scheduled to perform the role of Shemakhan, oriental queen in "Le Coq D'Or" by Rimsky-Korsakov before England's Royal family at Covent Garden on June 30. The performance will also be attended by the King and Queen of Denmark.

Miss Dobbs' itinerary will take her to Scotland for the month of August, after which she and her mother, Mrs. J. W. Dobbs of Atlanta, will return to America.



THE SONG WAS ENDED BUT ADMIRERS LINGERED ON — It was a big night for Mamwilda Dobbs, famous soprano, when she thrilled a packed house at Wheat Street Baptist Church. She is shown as friends and admirers pause to congratulate her. At the left Miss Dobbs signs autographs, Constance a niece stands behind her held in the arms of proud grandfather, J. W. Dobbs, another niece, Miss Sandra Jackson is next to Mrs. Ruth Simmons also gathered about the singer. In the second photo, Miss Dobbs poses prettily between Mrs. Nannien Crawford and Mrs. M. L. King . . .

In the third photo, the popular singer is congratulated by portion of the interracial gathering . . . And in the last picture, Dr. Benjamin E. Mays and Dr. Albert Manley offer best wishes for future success. — (Photos by Alexander L. Adams)



mourning the death of her Spanish-born husband who died in England Saturday from a liver ailment. The Atlanta singer is slated to appear in a command performance before the King and Queen of Sweden this week.

Widow — Mamwilda Dobbs is

London captivated by Dobbs singing

LONDON—The voice of Atlanta-born Mattiwilda Dobbs has the Continent in general, and this city in particular, in a state of high excitement as result of her triumphant operatic stand here.

Critics from all over England, known to be among the most severe in the world, are acclaiming her for her brilliant performances in two opera lead roles—"Golden Cockerel" and "Rigoletto."

Judging from newspaper reaction to the stands of Miss Dobbs, her efforts as Queen of Shemakhan in "Cockerel" have proved to be one of the season's greatest footlight triumphs.

Lauded By Papers

The London Times, for example, says in its review: "... in Miss Dobbs a singer has been found who can fulfill all... requirements with dazzling brilliance. All through the second act she pours out fluent coloratura and dramatic enchantment, looking the part of a queen from some fabulous Asiatic stronghold and dominating not only her victim king but her audience."

"The Daily Express says of her: 'This young American soprano—she sang at Glyndebourne last summer—tosses her light and supple voice easily through the tricky oriental scales. Her top tunes have a precious jewelled spangle that reminds one of Lily Pons, 20 years ago.'"

Others Paled

Says the Daily Chronicle: "The Golden Cockerel is especially notable for the singing of Mattiwilda Dobbs. Her stage presence was as charming as her voice, a rare conjunction of talents. Every note was perfectly placed, every movement well timed. Beside her, the other characters paled."

Praise came from the Daily Telegraph in the following estimate: "The queen is Mattiwilda

Dobbs, whose tone is always mellow in a difficult part which has tempted many sopranos into hardness."

In its appraisal, the Daily Mail observed: "Mattiwilda Dobbs is delicious as the queen. She is piquant, seductive, pert, with a sharp dash of deadliness simultaneously. Her voice ripples like a summer stream, is supple as silk for all the curves of this sinuous melodic line."

Returns Feb. 2

Miss Dobbs' current stand runs through February 10, at Covent Garden, the Royal Opera House.

She will fly to New York, arriving at International Airport on February 12.

Two nights later, she will be guest on "Toast of the Town." Following this appearance, Miss Dobbs embarks on a U. S. tour, making the following stops:

- February 16 Recital—Hampton Institute, Va.
- February 18 Recital—Durham, N. C., (State College)
- February 22 Recital—Nashville, Tenn., (War Mem. Bldg.)
- February 24 Recital—Pittsburgh, Pennsylvania.
- March 7 Recital—New York City Hunter College—"ARIADNE"—Little Society.
- March 8 Recital—New York City (Town Hall)—Little Society

Miss Dobbs will leave the U. S. for recitals in Scandinavia. Her tour will then include the following:

- May 1954 Repeat Operas—"Golden Cockerel and Rigoletto" at Covent Garden—London, England
- June 1954 Repeat Opera—"ARIADNE"—by Strauss at GLYNDEBOURNE, London, Eng.
- July 1954 Repeat Opera—"ARIADNE"—by Strauss at GLYNDEBOURNE, London, England.
- Aug. 1954 Repeat Opera—"ARIADNE"—by Strauss at Edinburgh, Scotland.

MATTIWILDA DOBBS AT NCC ON FEBRUARY 18 IN RECITAL DURHAM, N.C. — Miss Mattiwilda Dobbs, young coloratura soprano, will sing at the Carolina college's first series of recitals in Durham and Durham on Thursday, Feb. 18.

nger Dobbs Lists March Concert Here

Mattiwilda Dobbs, highly acclaimed coloratura soprano and daughter of an Atlanta railway clerk, will offer a concert here at 8 p.m., March 11, under the auspices of Wheat Street Baptist Church at 359 Auburn Ave.

Her appearance here is part of the singer's first tour of the United States after winning laurels at La Scala, England's Glyndebourne Festival and the Royal Opera House in London and in concerts in France, England, Italy, Belgium, Switzerland, Holland and Scandinavia.

A graduate of Spelman College, the singer was recognized as one of the most promising of American singers when she went abroad in 1950, having won such awards as the Anderson Scholarship.

Her winning of first prize in the 1951 international competition in Geneva established her in the international spotlight. Tickets for the concert are being sold at Cable Piano Co.



A SMILE TO REMEMBER — This is the smile that accompanied what critics have described as one of the greatest voices of all time, Thursday night when Mattiwilda Dobbs sang before a packed house at Wheat Street Baptist Church. The above picture was taken during a reception after the concert. Dr. E. A. Jones, Chairman, Department of Foreign Languages, Morehouse College congratulates Miss Dobbs, while the singer's sister, Mrs. Maynard Jackson, looks on approvingly. — (Photo by Alexander L. Adams)



WHOSE PRIDE WAS GREATEST, MAMA, DAUGHTER OR PAPA? The question is easily open for debate. Mattiwillda Dobbs, internationally famous soprano stands between her parents after a seige of signing autographs. Her smile appeared to be one of a mixture of pride and relief at a job well done. But papa, John W. Dobbs, his face is beaming as his outstretched arm holds

his daughter whom he has just heard singing. And mama, Mrs. Irene Dobbs, well, her expression is that of the average mother's, proud that things have turned out well but solemn with anxiety for the future. The picture was taken Thursday night at Wheat Street Baptist Church following an impressive concert. — Photo by Alexander L. Adams

An Atlanta Girl Begins Great Musical Career

Some 3,000 people packed the Wheat Street Church on Thursday evening to hear Miss Mattiwillda Dobbs in her first home-town concert since attaining international status as an operatic and concert artist.

The Atlanta appearance followed her New York debut at Town Hall on Monday evening, one which won for her the generous acclaim of all the experienced critics of that city. She has already established herself in Italy and other countries on the continent and has been featured at the Glyndebourne Festival in England.

A graduate of Spelman College, she was the winner of the 1947 Marian Anderson scholarship. Her story is one in the American tradition in that her family, out

of modest means, sacrificed to give her an education. She worked hard to develop her talents, and the country provided opportunity. We congratulate her on her splendidly begun career.

3,000 Jam Church, Cheer Mattiwillda Dobbs Here

By ALEX JOINER JR.
Mattiwillda Dobbs, 29-year-old daughter of an Atlanta railway clerk whose coloratura voice has met with sensational acclaim in European musical centers, sang an ardent homecoming concert Thursday night in the Wheat Street Baptist Church.
The Spelman College alumna, 1947 Marian Anderson scholarship winner and high spot in the 1953 Glyndebourne Festival in England, is a greatly gifted

singer with a superb voice and tremendous capacity for emotional spontaneity.
Appearing for the first time since her New York debut in Town Hall Monday night, Miss Dobbs, first Negro to sing at La Scala, offered Arias from "The Magic Flute" (which she has sung at the opera house in Genoa), "Coq d'Or" (one of four operas she has sung at the Royal Opera House, Covent Garden), and "Zaide" which she has recorded for Polymusic).

She displayed a coloratura of exceptional range and virtuosity. Her every inflection was pure and true.
Balance of the program included songs by H. Wolf, Faure, Chausson and Nin, and Negro spirituals.
Highlight of the spirituals was an unaccompanied one, "City Called Heaven," to which Miss Dobbs brought a beauty that any coloratura in the country would find hard to match.
Some 3,000 packed the church for the performance, and the applause must have warmed the heart of the truly gifted Atlanta artist.

Story behind Mattiwillda Dobbs command performance

LONDON (ANP)— The greatest honor ever accorded a colored singer came to Mattiwillda Dobbs, rising young coloratura, when Queen Elizabeth invited her to appear in a command performance for the King and Queen of Sweden Tuesday at London's Covent Garden. Miss Dobbs sang the magnificent "Coq d'Or."
However, the Queen's invitation set off a chain of events that shook the stolid British musical world. Miss Dobbs was under contract to sing at the Glyndebourne Festival, an annual opera festival held just outside London, patronized by royalty. It is the top musical performance in the Empire.

Had To Get Substitute
Miss Dobbs in her favorite role.
That such a great honor should come to such a young singer To obtain her release, Miss Dobbs' management had to supply a substitute. The only person available was singing then at the Beyrouth Festival in Germany. The German government had to be contacted to obtain this singer's release.
Miss Dobbs had been scheduled to sing Zerbinetta's aria from "Ariadne auf Naxos," the same role which astounded New Yorkers. All London wanted to is indicative of her great ability. At her New York concert, fellow artists declared that hers was a voice suited for the Metropolitan opera and further, those same singers and critics as well said they could see no way Manager Homan Bing could ignore Miss Dobbs.

Already, she is under contract to sing again for the Little Orchestra Society at its spring festival.



HAILED BY ROYALTY — Opera star Mattiwillda Dobbs was hailed by royal in London this week for her thrilling performance in the difficult showpiece role of the Queen of Sheba in the performance of Rimski-Korsakov's "Le Coq D'Or." The performance of the Golden Cockerel was attended by King Gustaf VI and Queen Louise of Sweden, Queen Elizabeth II and the Duke of Edinburgh.
Miss Dobbs and other leading singers were presented to the Royal party at the second intermission.
The Royal appearance was part of a state visit the Swedish rulers are making of Britain. Their box at the opera house was specially constructed and trimmed in Sweden's national colors.
A native of Atlanta, Miss Dobbs is expected to cancel many of her early fall engagements and return to America for a much needed rest.

Montgomery Symphony Plays One Of Duncan's Compositions

Professor John Duncan, registrar and member of the music faculty of Alabama State College, gained public recognition and acclaim when one of his symphonic compositions was played at Sidney Lanier High School here by the Montgomery Symphony Orchestra.

The Rural Americana Suite is, as the composer puts it, a leisurely done pastime number, which grew out of practice, reflection and sheer pleasure. It is divided into three parts: Saturday night, which is a boisterous and melodious work for the fiddle. The Morning After is a slow movement mainly for woodwinds and horns. Monday Morning's Regrets climaxes the suite in syncopated rhythms.

Professor Duncan spends his leisure moments writing or listening to music. He had a very large collection of records of all types and kinds, from various composers, including symphonies, operas mixed classics, popular and jazz numbers.

He has quite a collection of his own compositions. Among them are such works as Pagan Impulse, Symphonie Concertante, Diversion No. 1 and 11, First Symphony and Divertimento No. 4 and Divertimento for Trombone and String Quartet.

He has composed music for soloist and orchestra. He has to his credit also an oratorio and a chamber ensemble. At present he is writing a ballet on the theme of "Stackalee."

The professor's entire life time has been centered around music. From the very beginning he exemplified a keen love for and a talent for music. His formal training was directed that way.

In his private life he spends most of his time composing or investigating some aspects of music. He has devoted much time to the study of Haitian and South American music and has published several articles on the Negroes' role in art music.

This scholar is a native of Alabama. He graduated from high school at Monessen, Pa. He received his Mus. B and Mus. M degrees at Temple University. He did additional work in orchestration with Phillip James, music-



JOHN DUNCAN

ology with Agustave Reese and Curt Sachs at New York University.

Before coming to Alabama State College fourteen years ago, he taught music at Samuel Huston in Texas. He has served at the local college as band master, and he is now teaching music history and serving as registrar.

On Sundays he serves as a radio commentator from 12:30 until 1:30 o'clock, using records from his very complete personal library.

His professional and fraternal affiliations include: American Teachers' Association and the Alabama State Teachers Association.

Symphony of Alabama prof scores

MONTGOMERY, Ala. — Prof. John Duncan, registrar and member of the music faculty of Alabama State College, gained public recognition recently when one of his symphonic compositions was played at Sidney Lanier High School by the Montgomery Symphony Orchestra.

"Rural Americana Suite" is

only one of the many compositions of the famous scholar. In fact, most of his leisure moments are spent in composing or investigating some aspect of music.

He is a product of Temple University and New York University, and is a prominent figure in the state of Alabama. He is an Omega, married and has one daughter.

DUKE ELLINGTON REVEALS A NEW STYLE

I would scarcely seem likely that Ellington, at this late date, would have new talent to unveil. Yet his work on a ten-inch LP, *The Duke Plays Ellington* (Capitol), suggests that in a sense this may be happening. What the Duke plays on this disk is a series of piano solos accompanied by bass and drums. Of Ellington's many musical abilities, his work as a solo pianist has usually been considered the least of his assets. On this current disk, however, he leaves behind the rather tentative and undeveloped manner which has characterized much of his solo work in the past and reveals a piano style much closer to his orchestral style.

The rocking, insinuating way in which he plays *Things Ain't What They Used to Be*, for instance, seems even more typically Ellingtonian than his big band version of the same number. On this disk he plays four Ellington standards and four improvisations, of which *Reflection in D* is done with mastery.

Some worthy neglected works by a group of older jazzmen, the Omer Simeon Trio, have

been reissued on one side of a ten-inch LP, *Jazz Duplex, Vol. 1* (Pax). The trio is made up of Simeon on clarinet, James P. Johnson, piano, and Pops Foster, bass. The numbers they play with complicated and sprightly authority are *Bandanna Days*, *Harlem Hotcha*, *Creole Lullaby* and *Lorenzo's Blues*. On the other side of the disk, a larger group led by Foster is heard in reissues of rousing played versions of *Shim-Me-Sha-Wobble*, *Oh Baby*, *Dixieland Jazz Band One Step* and *I Would Do Anything for You*. J. W.

PLATTER CHATTER

by Fred Reynolds

NEW ALBUMS: "The Music of Duke Ellington" [Columbia] and "Ellington '55" [Capitol]—Duke Ellington and his orchestra. The two LPs afford you a splendid opportunity to compare Ellington's music then and now. The Columbia album is a collection of superb re-issues, starting with the 1928 recording of "The Mooche," running thru Ellington classics such as "East St. Louis Toodle-O," "Sophisticated Lady," and "Solitude," to the 1949 version of "Creole Love Call." The Capitol LP, on the other hand, is a recent effort on Ellington's part, modern arrangements of such standards as "Stompin' at the Savoy," "Rockin' in Rhythm," "One O'Clock Jump" and "In the Mood."



Duke Ellington

Naturally, fidelity of the Capitol LP is best and highest, altho Columbia engineers have done a superlative job in bringing the old masters up to a level that is astonishing. Personally, I'm heartily in favor of the older Ellington, when he was far more inclined toward unity, melody, and a certain noble subtlety. The modern Ellington tends to screech and roar without ever achieving any great distinction or lasting beauty. Come to think of it, an amazing comparison could be made with the Ellington band and the Chicago Bears football team. Think it over!

"Memories of Ellington"—Johnny Hodges [Norgran]. This is a nostalgic tribute to the Duke of Ellington by the warmest alto saxophonist of them all. In fact, listening to the LP it's easy to know how much Ellington must miss the affable Mr. Hodges. Accompanied on the whole by excellent sidemen, Johnny blows a lovely package of famous Ellington tunes.

In the midst of all this, I feel compelled to comment on one single disk—"Oop-Shoop," by the Crew Cuts [Mercury]. The platter might possibly appeal to morons and/or an ostrich who happens to have his head buried in the sand. The singing is off center and the song itself is pure garbage. The platter is the perfect example of the perfect little horror.

"TO MY LOVE"—Richard Hayman and his orchestra [Mercury]. Still another 12 inch LP, this one devoted to soft moods and sweet music. To a background that is both lyrical and ordinary, young Hayman, who is a wizard on the harmonica, adds a haunting line of melody.

LOUIS ARMSTRONG and Gordon Jenkins, his chorus and orchestra [Decca]. A happy collaboration, to say the least, and here is an LP of some of their finest moments,

including "Blueberry Hill" and "That Lucky Old Sun." However, look before you leap, as the quality on my album is inexcusably poor.

WHEN LIGHTS ARE LOW—George Shearing Quintet [M-G-M]. An octet of easy evergreens are deftly portrayed in that cool, mellow style which most of you know, so well. And like so well, too.

DUKE ELLINGTON PLAYS MUSIC OF TWO DECADES

NEW YORK (AP)—Duke Ellington plays some of his own selections in a new RCA Victor tribute to two decades of music titled "The Music of Duke Ellington." The series consists of 10 long play albums or 20 extended play albums which trace from 1928 to 1945, 80 of the "greatest songs of our time" rendered by 32 of the most popular artists in the music world.

Duke Ellington Called Man Of Many 'First' In Music Profesh

Duke Ellington, now at New York's Basin Street cafe, is responsible for many of the important so-called "firsts" in the song and dance world.

While he wasn't composing such serious music as "Black, Brown and Beige," "Harlem," and "Black and Tan Fantasy," and popular numbers "Mood Indigo," and "Sophisticated Lady," Duke was busy with innovations in the radio and TV field.

As far back as 1927, Ellington devised the perfect musical balance system since used in broadcasting by placing several mikes in strategic positions in a studio. Later, he substituted the string bass for the tuba in order to do away with the spotty, explosive, belch like sounds which some dance bands produced over the air. Later, he enlarged upon his idea by using two string basses to broaden the rhythm. This made pickup easier.

Ellington is also responsible for the so-called "echo chamber," a device used in every recording and radio studio. Ellington introduced it 16-years-ago when he recorded "The Happy Ballroom Blues."

Other "inventions" to his credit are: the use of the human voice as a band instrument, the presentation of instrumental soloists in especially designed settings; the trumpet and the trombone "growl," "hot chimes" and the "band within a band" idea.

Apollonia
music pioneer

CHICAGO (ANP).— Duke Ellington, now doing a five-week stint at New York's Basin Street Cafe, is responsible for many of the important so-called "firsts" in the song and dance world.

While he wasn't composing such serious music as "Black, Brown and Beige," "Harlem," and "Black and Tan Fantasy," "Mood Indigo," and "Sophisticated Lady," Duke was busy with innovations in the radio and TV fields.

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Other "inventions" to his credit are: the use of the human hand as a hiding place but to make change. No one knew about the hiding place but he sent him

Duke and Experts Pick Favorite Songs

Ellington Flips in 27th Year as Bandleader

Courier 28
LOS ANGELES—The fabulous Duke Ellington is in the midst of his twenty-seventh year as a maestro and one of the nation's all-time great composers. Disc jockeys and fans have been giving parties for the Duke right and left. *Pittsburgh, Pa.*

Through the years Ellington has been an articulate voice of jazz and the nation salutes him. Duke's birthday was on April 29. In his span Ellington has composed many fine songs, has appeared in the finest night clubs and theatres and ballrooms in the country, has toured Europe twice and has been an ambassador of goodwill for the entire entertainment field. Most of Ellington's records are collectors' items.

Lat. 5-1-54
One of our spies conducted a poll to learn which of Duke's members are tops, then he asked Duke, himself, which of his members he liked best. Here are the results.

* * *

Experts on Ellington

More than fifty celebrated musicians were recently asked to vote personal choices on the ten "best" compositions and recordings of Duke Ellington. The following result ensued:

1. Mood Indigo (15), Sophisticated Lady (15) (tie).
2. Solitude (13).
3. All Too Soon (12).
4. Take the "A" Train (11).
5. Warm Valley (19), Cotton Tail (11).
6. Jack the Bear (9).
7. Ring Dem Bells (8).
8. I Got It Bad (7), Black and Tan Fantasy (7) (tie).
9. Caravan (6), The Hawk Talks (6) (tie).
10. Chelsea Bridge (5), East St. Louis Toodle-Do (5), Flamingo (5), The Mooche (5) (four-way tie).

Duke's Own Favorites

Mr. Ellington's usual answer to this question about his own works is a smiling utterance: "The five coming up," or "the one coming up." However, pinned down, he named eleven that pleased him most, to wit:

1. Birmingham Breakdown (1927).
2. Old Man Blues (1930).
3. Creole Rhapsody (1931).
4. Reminiscing in Tempo (1935).
5. Showboat Shuffle (1935).
6. Harmony in Harlem (1937).
7. I Let a Song Go Out of My Heart (1938).
8. Something to Live For (1938).
9. Country Gal (1939).
10. Flamingo (1940).
11. The Brownskin Gal (1941).

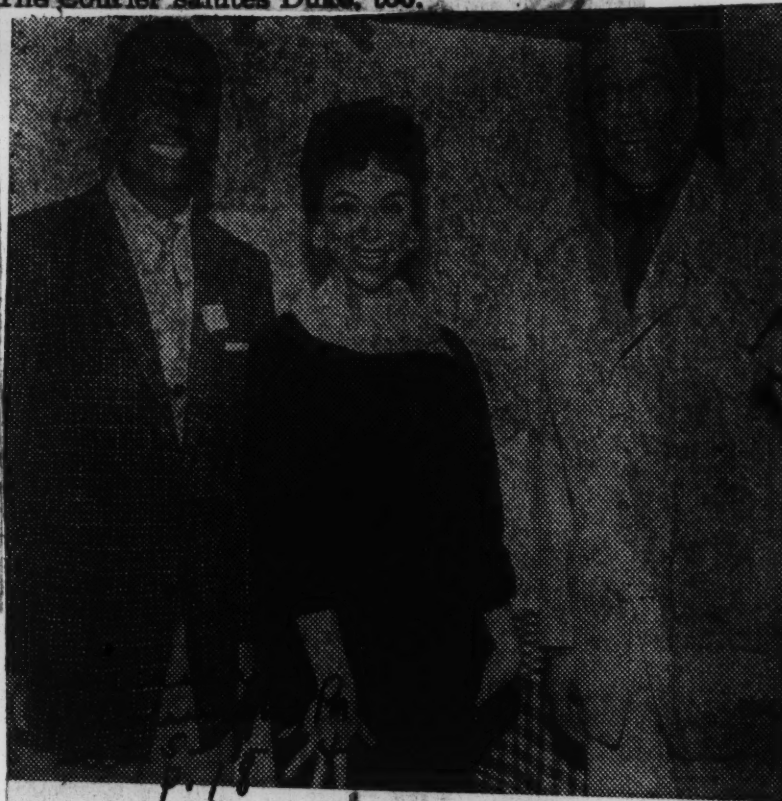
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Duke's Classical Choices

Ravel: Daphnis and Chloe.
Debussy: In a Summer Garden.
Debussy: La Mer.

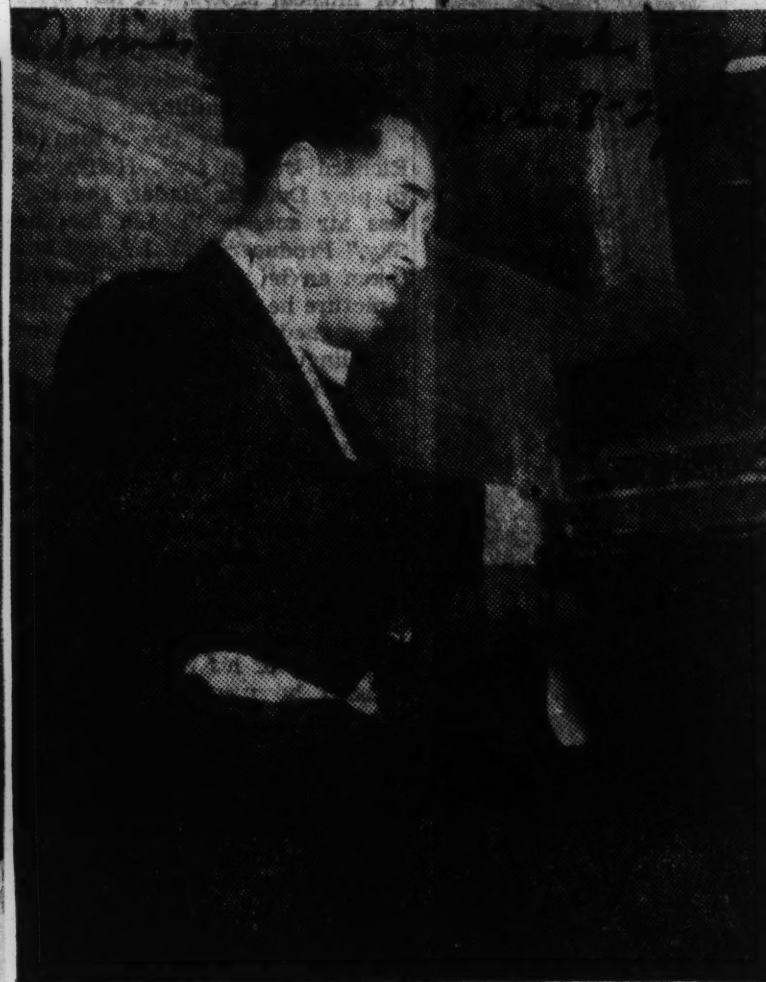
Debussy: Afternoon of a Faun.
Holst: The planets.

The Courier salutes Duke, too.



Duke Feted— Movie actress Rita Moreno playfully poses with Duke Ellington at Hollywood party celebrating Duke's twenty-seventh anniversary as a band leader. Earl Hines was on hand to congratulate the great composer-musician, along with the greats of radio, movie and music world.

HIS CAREER ON DISKS



Otto F. Hess
Duke Ellington, whose work in the popular music field has been summarized on a number of recent recordings.

ELLINGTON REISSUES

James
Career of the Jazzman

From 1928 to 1949

By JOHN S. WILSON

A REASONABLE representative summation of the lengthy career of Duke Ellington from his Cotton Club days in the Twenties to the present, is provided by four recent, separately issued twelve-inch LP's. The bulk of the coverage is found on one disk. The Music of Duke Ellington Played by Duke Ellington (Columbia), which contains reissues of some of his best recordings from 1928 to 1949. It includes such classics of Ellingtonia as his original recordings of Sophisticated Lady and I Let a Song Go Out of My Heart; his 1928 Okeh version of The Mooche which boasts an intriguing "growl" vocal by Baby Cox; the so-called "new" and richly voiced versions of East St. Louis Toodle-oo and Black and Tan Fantasy recorded in the middle Thirties; and the remarkably swinging version of Caravan which first appeared on the Master label. The disk is a superb demonstration of Ellington's continuous creativity as composer, arranger and band leader over two decades and, as a consequence, is among the most fascinating and most important of recent jazz LP's.

Highlights

Since this disk is made up of highlights from twenty choice Ellington years, it is scarcely surprising that it overshadows the three other current releases concerning Ellington which are more limited in scope. Duke Ellington Seattle Concert (Victor) exhibits the Duke's band as of March, 1952. Many of the Ellington standards are trotted out once more, often primarily as personal vehicles for the Duke's latter-day soloists. Largely because of the emphasis on extended solo work, this band tends to overdecorate its themes, to lack the directness of statement which once characterized the Duke's work and to dilute the inimitable "Ellington sound." The old Ellington spirit appears from time to time, most notably during a medley of Ellington compositions when the Duke and his baritone saxophonist,

Harry Carney, exhibit an exhilarating attack in playing Don't Get Around Much Any More against I Let a Song Go Out of My Heart, but, despite some fine contributions from Britt Woodman, Willie Smith, Juan Tizol and Jimmy Hamilton, there is a disconcerting in-and-out quality about the concert.

Strange Mixture

The present Ellington band, which is the same as the 1952 band except for the replacement of Willie Smith and Louis Bellson by Rick Henderson and Butch Ballard, plays a rather strange mixture of selections on Ellington '55 (Capitol). On one hand, there are numbers closely associated with the Duke—Rockin' in Rhythm, Black and Tan Fantasy, Happy Go Lucky Local—and, on the other, numbers almost totally removed from the Ellington sphere—In the Mood, One O'Clock Jump, Flying Home, Stompin' at the Savoy. The band gives evidence of having grown into a more Ellington-like ensemble since its Seattle concert, for it recreates the Ellington standards with warmth and sensitivity.

Of the non-Ellington pieces, the most successful is "Stompin' at the Savoy," which swings masterfully from beginning to end, although there is no hallmark of Ellington about it. It might have been done by almost any well-staffed, well-rehearsed band. Otherwise, the group shows great polish and an ability to hit endless high notes, and it becomes increasingly evident that clarinetist Jimmy Hamilton is the one consistently rewarding soloist.

Ellington Memories

Some suggestion of where the one-time Ellington sound has gone can be found in a group of selections by Johnny Hodges called Memories of Ellington (Norgran). Hodges, whose alto and soprano saxophones were fixtures in the Ellington band for many years, now heads a group which includes Lawrence Brown, once Ellington's most brilliant trombonist. Neither lost any of his skill of finesse when he left the Duke, and, on this disk, they are heard once again in some of the Ellington selections, they used to—and still—play so well, assisted occasionally by Emmett Berry's forceful trumpet. Many of the usual titles crop up again—Solitude, Sophisticated Lady, I

Got It Bad, I Let a Song Go Out of My Heart—but the particular gem of this collection is Hodges' feelingly phrased playing of the rarely heard Come Sunday, an excerpt from Ellington's "Black, Brown and Beige."

Shorty Rogers, a ubiquitous composer, arranger, leader and performer on the trumpet and flugelhorn, appears to be developing into some variant of the complete, self-contained segment of the jazz world that Ellington has long been. He is leader, performer and composer on Shorty Courts the Count (Victor) a twelve-inch LP tribute to Count Basie on which Rogers leads a big band, made up of some of the finest jazzmen on the West Coast, which plays tunes associated with Basie as well as numbers in the Basie vein written by Rogers. Basie is well served by Rogers' band in the faster tempos, less so when the beat is slower.

SINGER'S PARTY

Ella Fitzgerald the Star
Of Her Own Evening

By HOWARD TAUBMAN

THEY gave a party for Ella Fitzgerald twelve days ago. The occasion was her nineteenth anniversary in show business, an odd number to honor, but how are you going to fence in a press agent with tidy round numbers? In any case, Miss Fitzgerald rates a party any time anybody wants to get one up for her.

The shindig took place in the gloomily lit cavern on Fifty-first Street and Broadway known as Basin Street, where, by a strange coincidence, Miss Fitzgerald was opening an engagement. A lot of famous people were there, representatives of the theatre, the radio, television, the record industry and the Pan Alley, and along about midnight the management seemed to be having difficulty finding a table for a party headed by Audrey Hepburn and Mel Ferrer. That's the kind of shindig it was.

Maybe Some Jazz

Well, a sampler of serious music does not get around to the popular centers very often, and it seemed good for this one's education to join the Basin Street party. It would be nice to hear Ella Fitzgerald again, and maybe there would be some worthwhile jazz.

There must be something about working in an environment like this that gets under the skin of some jazz players. The second band, which was heard first, behaved as if it were going to knock itself out with its opening number. The writhing and grimming that went with the playing seemed to an innocent observer more exhausting than the work of blowing or pounding on instruments.

It is said of some long-hair pianists and violinists, whose faces reflect the emotions of the music they happen to be playing, that they cannot help it if they suffer. Clearly there are jazz players who suffer as they play,

No Soft Sounds

In the case of this band; however, there was one thing it did not do—play softly. That seems to be a cardinal sin in a place like Basin Street. Or was it that these poor fellows, in a secondary position on the program, were determined to make a big impression by hardly ever descending below a fortissimo?

It turned out that the next band, whose standing was evidently higher, was afflicted by the same fears. It is true that it allowed itself a few phrases where the instruments were granted a chance to sing, but for the most part everything was made to sound loud, insistent and high-pressure.

This gave a stranger to these haunts cause to wonder. Here was a good band, led by Louis Bellson, a fine drummer, with two gifted trumpeters, Charlie Shavers and Roy Eldridge, as soloists. Both Shavers and Eldridge took turns in the forefront with the band, and it was clear that each was a virtuoso. Shavers' tone was the cleaner and more lyrical, while Eldridge's had a bit of a smear that gave it an effect of amusing "dirtiness." But, heavens to Betsy, these boys seldom gave one a chance to relax.

For their wind-up they got together in a kind of duet with the others giving them rhythmic support. The basic idea was delightful. It was like a trumpeter's competition. But the emphasis was on who could play higher, louder and faster. They seemed to shy away from lyricism as if it were a commodity that would contaminate the place.

Now this observer admittedly does not get around to the night spots as a regular thing, and he assumes that there are resorts where a jazz musician may play with relaxed feeling and that there are audiences for jazz of this sort. Not square jazz, you understand, but lyrical, imaginative music.

But it was difficult to keep one's perspective, especially when Bellson took the center of the stage and played an endless solo for percussion. Granted that Bellson is a first-rate technician. But are the percussion really solo instruments? And how much can the human ear endure, especially in a low-ceilinged room where the reverberations become more overwhelming than a dentist's

drill?

Simple Style

One was about to conclude that ears made tender by sweet sounds in Carnegie Hall were not meant for this sort of thing when Ella Fitzgerald took over. Sanity seemed to be restored. It became clear again that sheer insistence and noise were not necessarily the hallmarks of quality or success. For Miss Fitzgerald was simple and unaffected. Of course, she has know-how as an entertainer, but her personality is warm and she is not afraid of emotion.

She stood there on the stage with a great natural dignity as important folks made a great go about her. She wept a little, and that was disarming, too. Then they played a recording of her first smash number, "A'Tisket A'Tasket," and without affectation she went up to the mike and joined herself in the song. It was a touching moment, and for once, one did not need ear plugs.



The New York Times (by Larry Morris)

Ella Fitzgerald appearing at Basin Street, where her 19th anniversary in show business has just been celebrated.

ELLA FITZGERALD



GANTT CHOSEN TO SING FOR MRS. FDR—Hermann Gantt, Atlanta's gift to the world of music, is shown leaving Convention Hall, Philadelphia, with Mrs. Eleanor Roosevelt, in whose honor Gantt sang when the former First Lady was presented the Quaker city's "Diamond Cross of Merit" awarded annually to an outstanding American.

Hermann Gantt Captivates Large Audience At Clark

Well
June, 2-23-54
Fresh from a triumphant and successful European tour last spring, and more recently an appearance at Convention Hall in Philadelphia where he sang for former First Lady Mrs. Eleanor Roosevelt, Hermann Gantt, native Atlantan, came home for a recital, a presentation of the Atlanta Chapter of the NAACP at Clark College on Sunday afternoon at five o'clock.

A twice winner of the Marian Anderson Award and the Chicagoland Music Festival, the young bass-baritone was received by a very large audience that filled Davage Auditorium.

Atlanta, Ga.
With Joseph Lewis at the piano, the program was opened with arias from Handel and Purcell, included which were Vouchsafe, O Lord, I Attempt from Love's Sickness to Fly, Music for Awhile from Oedipus and Sommi Del from Radamisto. Followed with a second group of heavy classics from Max Reger and Schubert with In Einem Rosen-gaertlein, Beim Schneewetter, An Die Music at which time the artist

showed complete mastery of tonal qualities and range singing with ease and moving on to Schubert's Der Doppelgänger, Strauss' Morgen and Zuegung and Handel's Recitative and Aria from Scipio, all of which were well received.

Lighter versions were Weill's the Lonesome Dove, Dougherty's Bring my Lula Home and Benjamin Britten's Oliver Cromwell.

A group of Negro spirituals arranged by Niles, Burleigh and Forrest brought more encores for the noted singer.

A reception followed in Holmes Hall immediately after his appearance.



The Grand Prize— Lionel Hampton isn't thinking about "flying home" these days... not with the tremendous reception he has been receiving during his current European tour. Here "Hamp" receives the "grand prize" for the "Best in Jazz" from the Academy of Records in Paris. The gentleman with "Hamp" is Emole Guillels, a Russian, who receives an award for outstanding solo work with a symphony orchestra.—European Photo.

D. Antoinette Handy

and flutes in Paris.

By OLLIE STEWART

PARIS — Miss D. Antoinette Handy is a flute player — a young one but a good one. She arrived in Paris in September, and for the next year (more likely two) she will be studying at the Paris Conservatory of Music, and at the same time working with private instructors and building up a concert repertoire.

Antoinette is only 23, but she has a bachelor of music degree (in flute) from the New England Conservatory of Music (1952), and a masters degree (also flute) from the Northwestern University school of music (1953).

For several months, until January of this year, she was an instructor of music at Florida A. and M. College, Tallahassee. "I liked the school in Florida," she told me a few days ago, "but with only two students of the flute, I didn't feel that I was getting enough work to keep up the program I had set for myself. So I went back to Chicago for more study."

ANTOINETTE is the daughter of the Rev. Mr. and Mrs. W. Talbot Handy, 2021 Louisiana Ave., New Orleans. Her father is superintendent, New Orleans district, Louisiana Conference of the Central Jurisdiction of the Methodist Church.

Her brother, the Rev. W. Talbot Handy Jr., after graduating from Gammon Theological Seminary, now pastors in Alexandria, La. And her sister, Mrs. Geneva H. Rhone, is a concert pianist and lives in Oklahoma City, Okla.

In addition to being a member of Pi Kappa Lambda (national honorary musical society), Antoinette has played with the Chicago Civic Orchestra, has been soloist with the Roosevelt College Orchestra, Chicago, and with the New Orleans Philharmonic Symphony, during its first youth concert. She likewise appeared in a Louisiana State-wide broadcast during the 1953-54 season.

When asked about reasons for coming to Paris, Antoinette explained:

"There is definitely a French

school of flute playing, and I wanted to add the knowledge of that to what I've learned in the United States. I brought with me two flutes — American make — but generally regarded as just about the best for solo work in the world. Many concert flutists use this particular make throughout the world."

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WHEN SHE IS on her schedule, Antoinette says she practices four hours a day, six days a week. The seventh day she lays off completely. And when she isn't practicing, going to concerts or discussing music with other musicians, she likes to read novels or go to the movies.

"I began studying music (piano) at five," she revealed. "Then I tried the violin and the clarinet — and later the flute. But since I began with the flute, I haven't touched the others. All together, I've had about five years of serious work with my present instrument — and I've decided to make it my career."

The young musician says that the flute is the most agile of all woodwind instruments. "You can do almost anything with it," is the way she expresses it.

As for opportunities to use it in a money-making way, she explained that there are four ways of making it pay.

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THE FIRST, and most outstanding, is to become soloist with an orchestra (most symphony orchestras carry three flutists; the second to be accompanist to a coloratura soprano; third, to play with chamber music groups, and fourth (not so often done), to give recitals.

As for Paris, Antoinette says that for the month she has been here, she has been neither surprised nor overwhelmed.

"It's a nice city, and being away from people I know will help me to concentrate on my work. And that's what I came for."



D. ANTOINETTE HANDY

PLATTER CHATTER

by Fred Remick

GEORGE AVAKIAN'S bald head was gleaming in the bright lights. Not because it was hot in Columbia's main studio in the Wrigley building, which it was, but because of what he was hearing in the control room. Avakian was in the process of doing a 12 inch LP of W. C. Handy tunes by Louis Armstrong and his All-Stars. It was going along just fine.



W. C. Handy

I don't know how much tape George got in the three sessions necessary to do the 11 Handy songs, but he must have had a whale of a time editing it down to the final masterpiece. As far as I can figure out, Engineer Mason Coppinger, who was somehow sending the notes skyward for old King Oliver to hear and applaud, never stopped rolling the machines. He was as delighted with the affair as were George and a few happy onlookers, including this reporter. That the final product is as tremendous as what we heard those sessions is all to Mason and George's credit.

Handy wrote the best blues ever. The nights Armstrong and his gang recorded they were really doing splendidly, better than I've heard Satchmo in years. His singing and trumpet blowing were a true inspiration. Barney Bigard's clarinet was a thing of lyrical beauty those nights. And Trombonist Trummy Young, with his driving solos and his superb way of "booting" Louis home in the final ensembles, was a tower of strength every minute of every hour. But you've just got to hear it all—a terrific album, with band, songs, and sound all perfect. The LP surely is one of the greatest things that Armstrong has ever done, and I sincerely believe it to be one of the best albums of jazz ever recorded. Or maybe grand old W. C. Handy put it right when, upon hearing the album for the first time, he said, "I never thought I'd hear my blues like this. Truly wonderful! Truly wonderful! Nobody could have done it but my boy Louis!"

PRAISE comes easy today. Columbia's "Dave Brubeck at Storyville: 1954," consists of material recorded from broadcasts taped while the group was playing strictly for the customers in Boston's Storyville club. Says the supercritical Mr. Brubeck: "I think that 'On the Alamo' is the greatest thing I've put on record, so far. I'm getting more and more from jazz of what I had hoped to get out of formal composition. 'On the Alamo' says as much for me in 10 minutes of my best improvisation as any symphony I ever hoped to write." Of alto Saxophonist Paul Desmond he

W.C. HANDY

states: "I don't think Paul has ever played better than does in this new record. I especially like his lyrical quality in 'Gone with the Wind,' and on the blues he's really humorous." Brubeck and his group are amazing. There is something in their music for everyone, from the serious student to the most knocked-out jazz fan.

Handy's Horn Sobs Out Blues In Farewell To Beale Street

An indigo swan song from a golden horn sobbed across the black heavens above Memphis last night.

William Christopher Handy, deep in the twilight of a full life, stood in the Blues Bowl spotlight and poured out a farewell chord from the soggy soil of Melrose Stadium, the famed "Father of the Blues" reached once more centuries deep within the soul of his race and came up with the music he snared from his people's broken hearts and easy laughter in the center of the stadium just before the five massed high school bands started to play his melodic ragtime blues. He was old, blind and feeble, and he drove his heated car into the middle of the football field.

Returned from Broadway to the locale of his beloved Beale Street where, 45 years ago, he created the first of the melodic interpretations of Negro music, poetry, painting and religion all rolled into one, Handy drew from beneath his overcoat his golden trumpet. And then he blew one last time the silver notes.

The occasion was the 16th annual Blues Bowl game to help the Beale Street Elks Christmas Fund, which will provide about 400 baskets for needy Negroes of the city. Manassas High School and Hamilton High School played a football game.

But that and all else were merely incidental to the presence of W. C. Handy, who gave the world the "Memphis Blues," the "St. Louis Blues" and a host of other melodies.

It mattered not at all that a youthful Negro trumpet player, Clinton Wallace, picked up Handy's tunes where fourscore and one years' age and the toll of long illness forced the professor to leave off. Handy was there, and he played what he believes will be his final bar of the blues in Memphis.

Stands In Center

Handy, who came here from Broadway for the occasion, stood

the "Mid-South," paid tribute to Handy and received a Blues Bowl certificate of appreciation.

Blues On Main Street

Earlier in the day, Handy led a parade of high school bands and marching Elks from Court Square down Main and to Handy Park on Beale. He made his traditional contribution to The Commercial Appeal-American Legion Mile-o-Dimes booth at Main and Park Lane and followed with gifts to the Negro Jud-o-Dimes at Main and Beale.

The bands paused at Main and Madison to play again the famed "Mr. Crump" song, first heard at that spot in 1909 and which later was changed and titled the "Memphis Blues." And at Handy Park, the "Beale Street Blues" took to the Memphis air.

Handy was given a reception at 3 p.m. yesterday at The -30- Club, local press club at 632 Union, where he played his latest blues creation, the "Newspaperman's Blues," written last year and dedicated to the club.

It was a glorious Blues Bowl, rocking with rhythm and brilliant with pageantry.

Of course, there was much more on the program than Lt. George W. Lee, founder of the Blues Bowl, had arranged. There was the parade of the bands and the Negro Elks.

The bands formed out Handy's initials, and then Florence Coe Talbot McCleaves, noted Memphis Negro soprano, gave voice to the National Anthem. Next came the dances. Fifty men and women interpreted the folk music Handy formed and called the blues.

Sarah Matlock, Booker T. Washington High School student, chosen from among seven aspirants by the Beale Street Elks, was crowned 1954 Blues Bowl Queen. And then the gridiron struggle was on.

At half-time, the bands formed a circle into which came a group of white and Negro leaders to be honored by the Blues Bowl committee. Plaques were presented to Abe Scharff, businessman and civic leader, and W. F. Nabors, manager of LeMoyné Gardens, Negro housing project. Then Representative Cliff Davis, representing the "old timers of

St. Louis Blues, Composer Weds At Age Of 80

YONKERS, N. Y., Jan. 2 (AP)—W. C. Handy, composer of the "St. Louis Blues," and a number of other tunes was married today at the age of 80.

Handy, a widower with great-grandchildren, married Mrs. Irma L. Logan, 51, who had been his secretary for 16 years. Both are Negroes.

The couple was married by the Rev. Richard Koenig, pastor of the Christ Lutheran church, in the chapel of the church here.

The bride, who had been living in New York, is a divorcee.

Handy, who has a home here, has a publishing business in New York. He is blind.

His best-known composition is the "St. Louis Blues," but others, including "Memphis Blues," and "Beale Street Blues," also are classics.

He wrote a score of other compositions, including marches, and musical settings of poems, and edited anthologies of blues and Negro spirituals. He also wrote "Father of the Blues," an autobiography.

Handy was born at Florence, Ala., and worked as a school teacher and a mail worker before organizing a band, in which he played cornet, for appearances at the 1893 Chicago World's Fair.

He later served as bandmaster at Henderson, Ky.; musical director and cornetist with minstrel shows; bandmaster and music teacher at Agricultural and Mechanical College at Huntsville, Ala., and director of an orchestra at Clark College, Miss.

Handy writes music for Newman's Blues

NEW YORK (AP)—W. C. Handy, famed "Father of the Blues," and Andy Razaf, lyricist, have collaborated with two other writers to produce a new song. It is "The Newspaperman's Blues." Handy and Charles D. Collier wrote the music for the song; and Razaf and George Sisler produced the words. The song cites the trials and tribulations of newspapermen.



THE "FATHER OF THE BLUES," W. C. Handy, 80-year-old blind composer, wears a bright smile after his marriage in Yonkers, N. Y., to his guide and secretary, the former Miss Irma Louise Logan of New York City. The Rev. Richard Koenig, pastor of the Christ Lutheran church, who performed the ceremony, completes the smiling threesome. Handy, best known for his "St. Louis Blues," will play his trumpet.

Honor W. C. Handy On 81 Birthday With Top Stars Participating

By ROB ROY

Music lovers know W. C. Handy as either "Father of the Blues" or the gentleman who composed "St. Louis Blues" but there is another side of the guy that is just as important, Humanitarianism all the way.

Mr. Handy, composer-musician-publisher is a success in every sense of the word. Success that came after long years of struggling. Enroute, he never once lost respect for mankind. Those on the way up or those who beat him to the top were one and the same

to him. He has never been too big to help the little fellow and never, even when on the way up, was small enough to be either dependant upon, or critical of, the bigger fellows. W. C. came by his the hard way. The soles of his earlier shoes would show that.

Sometime ago, Handy almost blind set up a foundation for the blind under his own name. To this institution he has given time, promotion and finance. It is also the fact that Handy's sight is impaired that causes him to "see" doing for others who cannot see but this inflection is naturally clos-

W.C. HANDY

est to him.

In New York a committee was formed to aid in raising funds for the foundation. The time was chosen in honor of the founder's 81st birthday. Heading the group is Tallulah Bankhead, stage and TV

star and daughter of an Alabama senator. Surrounding Miss Bankhead are such names as Stanley Adams, Dr. Rufus E. Clement, L. W. Gilbert, Andy Razaf, Noble Sissle and Arthur Spingarn.

It is safe to say those 'names' responding to the foundation's call are not giving their service for the lone belief that they are aiding a good cause. They, each of them, have an additional reason. They know they are giving their all for a cause that has the backing of one of the grandest guys of them all. Guy? We say it because that is the way W. C. likes it. He has no other name and address than "Guy, care of the common man."

Now lets not get the idea that W. C. Handy publishing company is a set up to keep the owner-director before the public. It rates with the largest and better known of the Broadway publishing houses. If you have a song that is worthy W. C. Handy publishing company on Broadway will assist you in getting it before the public. And the man behind the gun is of such character that you need not worry about copyright infringement. Handy wants nothing that isn't his. In fact he doesn't need much. His ASCAP affiliations gross enough to keep the guy (there goes that word again) happy and belly-filled as long as he and his wife live.

'Father of the Blues' Delights Brooklyn Pupils



Then he patted his trumpet and said:
 "Life is something like this trumpet. If you don't put anything in it you don't get anything out. And that's the truth."

America's "Father of the Blues" nods and chuckles to the beat as Donell Callaway, 13, plays blues on his trumpet

W. C. Handy, 80, Plays, Sings and Talks, and Beams Himself When Youngsters in Tribute Echo His Famous Jazz

Though My Eyes Are Closed," the tempo quickened. Student trumpet and drums went to work on stage. "Memphis Blues," and the old composer grinned with pleasure as Donell Callaway, 13, leaned into his horn and Sam Schneider, also 13, stroked the drums.

For "St. Louis Blues" Murray Millander, 13 puffed into his trombone, Joseph Johnson, also 13, blew a trumpet, and Arthur Stracher, faculty leader of the school band, played clarinet.

That was Mr. Handy's cue. Burly and straight, he stood up before the pupils, telling them of the windowless schoolhouse in Florence, Ala., in which he had determined to devote his life to music. He traced for them his career from the time when he learned music only by singing and listening.

"Why, anything I heard the

birds sing I knew how to arrange in its proper place," he said. "In the days when I had to sleep on the levees and cobblestones I heard the roustabout singing on the steamboats and it hung in my ears."

He sang "Memphis Blues," his clear voice filling the auditorium as he drawled, "That melancholy strain, that ever-haunting strain is like a darkies' sorrow song."

For a little while, then, Mr. Handy spoke of the widening popularity of "Memphis Blues" until it was recorded in New Orleans in 1917. This brought the composer to his "St. Louis Blues."

At this point, he raised his trumpet and blew the music of "I hate to see that evenin' sun go down." When he finished this song the pupils stamped and applauded.

When the ovation had subsided, Mr. Handy voiced his thanks.

By MURRAY SCHUMACH

W. C. Handy, "Father of the Blues," brought merriment yesterday to hundreds of Brooklyn school children who jammed an auditorium to pay tribute to him. For more than an hour the 80-year-old pioneer in jazz blew on his old trumpet, sang songs older than the parents of some of the students, and delighted them all with a speech about the early history of jazz in America. He was being honored in conjunction with Negro History Week.

From the minute the blind composer stepped into St. Clair

McKewen Junior High School at 2163 Dean Street, Brooklyn, youngsters scurried through corridors in the hope of becoming part of the student reception committee. They ripped pages from notebooks for autographs, and crowded around the stage after Mr. Handy as though the octogenarian were a young crooner. But while Mr. Handy sang, played or talked, they listened. The pupils opened the Handy musical festival with their glee club singing his "Afro-American Hymn." Then, after 13-year-old clarinetist Eugene Friedman had played Mr. Handy's "I See

News of Music: Roland Hayes Revives Past, and Again Proves Greatness

Roland Hayes, tenor, Reginald Boardman, piano, National Gallery of Art, Program: Alma Del cor, Cal-dara, Maledetto sia l'aspetto, Monte-verdi; Alone I live, and sigh, trad-english, arr. Pearce; Bist du bei mir, Bach; Five Schumann Lieder: Mein schoener Stern, Lied eines Schmiedes; Weh, wie zornig ist das Maedchen; Der Nussbaum; Fruhlingsnacht, L'Absence, Berlioz; La mer est plus belle, Debussy; Little Pool, Slonimsky; The Little Black Boy, Cowell; Spirituals: Plenty Good Room, I ain't got weary yet; O Mary, don't you weep, I want two wings; When de stars begin to fall; Scandalous my name, The Heart Worship, Gustav Holst.

By Day Thorpe

Roland Hayes is a name every one knows, but one you unconsciously feel belongs to a bygone era. The great Negro singer last night at the National Gallery showed that he has not outlived the bygone era; rather he has kept it intact for the present.

Mr. Hayes' voice, now that the singer is 67, is something only to communicate intelligence and heart, something to show that he once knew sensuousness. If it is not a hi-fi voice it is a peculiarly appropriate one to recall the days of the

parlor victrola, and the voices and musical ideals of Tamagno and Schumann-Heink. Mr. Hayes has a tremendously vital personal style which envelops and glorifies everything he sings—and last night he sang music of all ages and of all kinds of beauty. Today's singer is interested in recreating music, finding, as the saying goes, "the composer's intention." Mr. Hayes makes everything his own. It is a dangerous approach, but no one who heard Mr. Hayes last night doubted that he was successful, for he is a very great singer.

His was a strenuous program with concessions to a failing voice, but none to musicality. His power of projection, of embodying a song, is doubtless the despair of many a younger singer. He sang in Italian, French, German and English and his diction in every language was truly amazing. "L'Absence," the great song from Berlioz' "Nuits d'Ete" which in its simplicity and intensity either has no appeal for most singers or else intimidates them, Mr. Hayes delivered with an undecipherable dramatic effect, an effect that was perhaps heightened by the passionate hoarseness of his voice.

Finally, Mr. Hayes showed those for whom Negro spirituals

usually have little appeal that when they are sung, not like revival hymns, but like tender and ironical blues, they are in fact what they are so often claimed to be—indigenous American masterpieces.

Reginald Boardman, the pianist, played most of the evening from memory. Mr. Hayes could hardly find a more sympathetic and accomplished partner.

Roland Hayes Back Via Disc

NEW YORK—Vanguard records recently released a long playing album called "The Art of Roland Hayes: Six Centuries of Songs."

Hayes sings a songs and selections by little known 14th century composers to works by Debussy, Moussorgsky, Bach, Beethoven, Schubert and others.

There are spirituals in the albums as well as several unaccompanied selections.

Past 65 when these discs were out, Hayes has naturally lost some of his vocal strength, but the control, perfect phrasing and deep understanding remain evident in all their considerable glory.

Roland Hayes, Veteran Tenor, Sings Schubert, Schumann Works in Recital

The veteran tenor, Roland Hayes, gave a recital yesterday afternoon before a large and cordial audience at Town Hall.

In the case of an artist with so long and distinguished a career as that of Mr. Hayes, a fact that must be faced is that musical and artistic maturity are sometimes accompanied by a decline in purely vocal efficiency. Or, to put it bluntly, Mr. Hayes' voice is not what it used to be.

Nevertheless, the tenor yesterday showed remarkable dexterity at times, notably in his mezza-voice singing. Mr. Hayes' mezza-voice is firmly in tune and of flute-like tonal purity. Some of his most expressive singing yesterday utilized this vocal resource, a notable example being the performance of Schumann's "Der Nussbaum."

In Schubert's "Wohin?" which Mr. Hayes sang as an encore, he negotiated with effortless ease the difficult phrase, "Es gehn ja Muehlenraeder," with its awkward leap that is taxing for any voice.

In Schumann's "Mein schoener Stern," the full-voice, too, had its old-time ring. The Schumann group was a highlight of the afternoon's music; Mr. Hayes was obliged by vociferous applause to repeat "Weh, wie zornig ist das Maedchen."

Bach's "Bist du bei mir" lies awkwardly for the singer's voice, and was among the less rewarding numbers of the recital. In Berlioz' "L'Absence" and Debussy's "La mer est plus belle," however, Mr. Hayes again demonstrated his remarkable affinity for French song literature.

He also sang his own "Five Aframerican Religious Folk-songs," Henry Cowell's "The Little Black Boy," works of Cal-dara, Monteverdi, Pearce and Slonimsky, and numerous encores. Reginald Boardman was the accompanist. J. B.

Tenor Hayes To Appear At Spelman

Roland Hayes, nationally acclaimed tenor, will be heard in recital at 8 p.m. Thursday at Sisters Chapel on Spelman College campus. He will be accompanied by Reginald Boardman. The recital will be given in connection with the inauguration of Dr. Albert Edward Manley, president of Spelman College.

The program will open with 15th, 16th and 17th century songs by Dowland, Handel and J. S. Bach, followed by German, Greek and French numbers by Schubert, Wolf, Petridis and Berlioz. Mr. Hayes will offer songs of his own arrangement and those of Willis L. James, faculty member of Spelman College. He will close the recital with four Afro-American religious folk songs.



Celestine Sibley

By the Light Of Spirituals

Roland Hayes, a Georgia Negro who has taken spirituals which were born in the cotton fields of his native state to the concert stages of courts of the world, sang again in Atlanta Thursday night—and, as always, it was the spirituals which stirred his audience most.

The famous Negro tenor has a special feeling about spirituals which should be noted by members of his race who are inclined to abandon the language and folkways of their people as they advance culturally and economically.

Hayes can sing operatic arias. He studied and perfected many operatic roles when he was a young man, freshly inspired by Enrico Caruso. He sang compositions of Bach, Schubert and Handel Thursday night. But he never neglects the spiritual. In fact, he redeemed it from the vaudeville stage and the cheap minstrel show many years ago when he first went to Europe and found European audiences were accustomed to having all Negro songs presented as "jig tunes." He took the worship songs and sang them with the dignity and the reverence which belong to them.

"I sang them before King George V and Queen Mary of England and I sang them all over Europe for 12 years," Hayes told me. "I sing them because my forebearers put into the spiritual all the things common to human beings. No other class of song reaches so many people. I think that must be because there's nothing akin to bitterness in a spiritual. There's the purest essence of brotherly love, of sorrow, if you know sorrow; of joy, if you know joy."

I asked the singer about my favorite spiritual, "Steal Away," and his face lit up.

"I love it," he said. "My grandfather had a part in making that song. I'll tell you about it."

His grandfather, he related, was the first member of his family to come to America. He was a slave straight out of Africa. "He didn't live too long," he said sadly. "He was strong and stout and had to work too hard. But he was a great man. He learned about Christ from a northern missionary—one of those from New England who came South. His mistress encouraged him and all of the slaves to go to church and to worship God but his master thought it was dangerous and radical and wouldn't allow them to go."

Hayes' grandfather, a strong field hand named Charles, hungered and thirsted after godliness (he later became a preacher) and he was determined to go to the little slave mission as often as he could. He and the other slaves worked out a system of notifying each other when services were to be held so they could slip out at night and cross the Savannah River. The message was a song:

"Steal away, steal away, steal away to Jesus!
I ain't got long to stay heah.
My Lord He call me, He call me by the thunder.
The trumpet soun' within-a my soul—
I ain't got long to stay heah!"

The songs of his forebears are not all that Roland Hayes takes with him in his travels all over the world. He is supported and urged onward by the teachings of his mother, an uneducated ex-slave who first objected to his singing spirituals for pay because she thought it might cheapen a deeply personal religious feeling. Later she helped and encouraged him.

"The only education I have I received from mother," the singer said. "I have just learned a little more about what she told me—and she learned to read by giving the white folks' children cookies when they came home from school. What I see it's been by the light she gave me."

Roland Hayes 'Singing Champ' Of Past Should Retire, Dunbar Says

By RUDOLPH DUNBAR

LONDON — (ANP)—I attended the second of two recitals given at the Wigmore hall here by tenor Roland Hayes, to commemorate the 33rd anniversary of his first recital in London and his "command performance" at Buckingham Palace before their majesties King George V and Queen Mary, on April 23, 1921.

Roland is in the front rank among the great artists of any epoch, dead or alive. One stands bewildered before his artistry. He was never a robust tenor and now, after 33 years, the luscious tone and volume of his voice have diminished. He, nevertheless, distilled the quintessence of his past glory.

If you love beauty when you listen to Roland Hayes, you will undergo an experience that you will treasure all your life. He is the perfect master of diction in any language. Hayes was the first to open up new worlds of raptur-

ous appreciation on the concert platform for Negro singers.

Inspiration is one of the best incentives for a young artist. I am one of the multitude whom he has inspired in the early days of my studies.

However, the question inevitably arises as to the time when an artist must retire from the concert platform. The irresistible urge to carry on to eternity is inherent and strong in every great artist but, the physical faculties generally revolt against this ambition, especially in the case of voice production.

Roland Hayes should therefore retire from the concert stage while he is still basking in the remembered warmth of permanent greatness, instead of trying to coax and flag the machinery of his voice in defiance of enforced physical disabilities as a result of age.

Roland Hayes

Former Album Released

Sat. 11-20-54
NEW YORK—(ANP)—Vanguard records recently released a long playing album called "The Art of Roland Hayes: Six Centuries of Songs."

Houston Texas
Hayes sings art songs and selections by little known 14th century composers to works by Debussy, Moussorgsky, Bach, Beethoven, Schubert and others. There are spirituals in the albums as well as several unaccompanied selections.

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Describing the two 12 inch long playing records that make up the album, a Billboard critic said:

"These are two beautifully engineered discs inserted in an open-end box with eye-catching art. But this would be a find even if wrapped in an old gunny sack. Past 65 when these discs were cut, Hayes has naturally lost some of his vocal strength, but the control, perfect phrasing and deep understanding remain evident in all their considerable glory."



CONCERT PIANIST—Natalie Hinderas, young American concert pianist, has been signed by the National Broadcasting Company to a contract to appear on a number of radio and television shows. Miss Hinderas was a pupil of Olga Samaroff-Stokowski and Edward Steuermann.



Showcased—Natalie Hinderas, National Broadcasting Company pianist, appeared with the 125-member Howard University Choir in concert last week from the Andrew Rankin Memorial on Howard's campus in Washington, D. C. Miss Hinderas was signed to an NBC contract last fall.



DR. BELA NAGY

DORIS L. HOLLAND

Wins award to study in Italy

Miss Holland, who will complete the master's degree in Florence, has been studying under Dr. Bela Nagy, resident pianist at the university. She plans to teach piano upon completion of her studies in Italy.

BLOOMINGTON, Ind.— Doris L. Holland, Indiana University graduate piano student from Birmingham, Ala., has been awarded the Anabel Mack Taylor music fellowship established by Mary Taylor, former United States envoy to the Vatican.

Each year Taylor makes two awards for U.S. graduate women—one in music and another in art. The fellowships provide for a year's study in Florence Italy.

D.C. University Grad.

A graduate of Catholic University of Washington, D.C., Miss Holland spent a year at the Cleveland Institute of Music under a Rockefeller grant before coming to Indiana University last fall.

While in Cleveland she also was coach of the Karamu Theatre.



SCORES IN ORATORIO—Coloratura Charlotte Wesley Holloman, who sang the title role of "Beauty" in Handel's rarely performed oratorio "The Triumph of Time and Truth" under the direction of Jacob Avahomoff at McMillan theatre with the Columbia university chorus and chamber orchestra in New York recently. The singer scored a musical triumph.



TO TOWN HALL — Charlotte Holloman, American soprano, will make her New York concert debut at Town Hall on February 25. Miss Holloman has previously been heard in New York, first in the John Meyerowitz Opera "The Barrier" and later in "My Darling" in which she also understudied the name role. Follow-

ing her graduation from Howard university, Miss Holloman continued her musical training at Columbia university. Her Town Hall program includes first New York performances of works by Richard Strauss, Ned Rorem and Howard Swanson as well as rarely heard compositions by Vivaldi, Rameau, Mozart and Cornelius.



GIVES SUPERLATIVE PERFORMANCE.—Beautiful Charlotte Holloman scored an outstanding hit with Bermudans, recently, when she appeared in a concert there. The talented coloratura soprano won the unqualified praise of newspaper critics following her sell-out performance at Berkeley Institute in Hamilton.

CHARLOTTE HOLLOMAN IN BERMUDA CONCERT

HAMILTON, Bermuda — Charlotte Holloman, New York Soprano, gave what has been called by the Mid-Ocean News, Colonial Government Gazette of Bermuda, a "superlative concert."

This newspaper stated the golden age of music returned for this evening—Miss Holloman has everything. She is young, attractive, charming on stage just as easy to look at as listen to. She has impeccable musicianship; her line is

always light, as is her phrasing. She is sensitive and intelligent in her singing, her voice itself is beautiful, crystal clear in the coloratura passages, yet with warmth and depth in her middle and lower registers. Her range is phenomenal. Her program was intelligently built, artistically gratifying.

The reviewer recalled of the New York artist, "She is one of the few coloraturas who can sing a

real trill, not wobble on a note. In her runs every note is hit with crystal clarity, yet she is more than a coloratura. At times she has the warmth and liquid quality which is supposed to be heard in only the best Italian singers. The voice is beautiful throughout; musicianship and artistry are always evident."

The critic concludes, "In a weary worried world with ominous headlines in the daily news, this evening was one of pure beauty to be remembered and cherished, thank you, Miss Holloman."

Appearing in the Berkeley Institute Miss Holloman sang for a

capacity audience. The soprano who won applause and star studded comments from her February Town Hall concert was invited to return to Bermuda next year.



The Great Graham— There is only one Graham Jackson, celebrated entertainer, pianist, organist and accordionist. Mr. Jackson, of Atlanta, Ga., is one of the late President Roosevelt's favorites. He served as chief party officer in the Navy during World War II. Mr. Jackson flew to

Pittsburgh, Pa., last week to fill two engagements for the elite of the Steel City. He is shown here as he performed for the annual Cinderella Ball in the William Penn Hotel of Pittsburgh. Seated: Mrs. Stone Mellon, and right, Mrs. Allison Maxwell Jr., two of the sponsors of the ball which aided St. Margueret Memorial Hospital.—Special Photo for the Courier by International News Service.

Born to Sing

At 42, Mahalia Jackson is the acknowledged "Queen of the Gospel Singers." To thousands, both white and Negro, who have heard her gospel songs,* her

*"Any song that carries a spiritual message is a gospel song," according to Miss Jackson. But gospel songs are not to be confused with denominational hymns or traditional spirituals.



Clemens Kallischer

"Queen of the Gospel Singers," with accompanist Ethel Fall

warm, uninhibited contralto voice carries a strong emotional message. From her phonograph records, concert appearances, programs in churches and schools, and radio and television engagements she earns a net income of around \$50,000 a year. Intensely religious, she will not sing in night clubs or theaters.

Last week, as Miss Jackson, big and buxom, relaxed in her flamboyantly furnished five-room apartment in Chicago after she had sung a sellout program in Detroit, she was in a mood to discuss her gifts. "I try to give the people what they want," she said. "I'm not ashamed of Negro gospel music. It's music that's felt."

Joyful Noise: Miss Jackson knows that jazz experts say her syncopated rhythms are African in origin, but does not agree. "I don't hold with all the high-fangled explanations," she said. "The bounce in my music simply means stepping up the tempo and putting joy in the voice—sort of making a joyful noise unto the Lord,

as David said." Miss Jackson got her deeply religious feelings from her parents. Her father was an impoverished barber who preached on Sundays. Her mother had forbidden her to listen to records of great Negro blues singers like Bessie Smith, Ma Rainey, and Bertha (Chippie) Hill. But in New Orleans, where she was born, it was impossible not to be influenced by the powerful music of the Delta. An aunt, who did not hold with the family's distinction between sacred and profane music, introduced Mahalia to the blues.

At 13, Mahalia went to work as a washerwoman and cook. Shortly after, she went to Chicago. She got a job as a date packer and sang in church choirs. During the '30s, she toured the "store-front church circuit," singing to congregations too poor to have conventional places of worship. In 1946, her Apollo record of "Move Up a Little Higher" hit the Negro best-seller lists and Mahalia

moved up into the big time. "Move Up a Little Higher" has since sold 1.5 million records, and her "Even Me" more than a million.

Soul Singing: In 1952, Miss Jackson went to Europe. In Paris, they called out the gendarmes to handle the stamping teen-agers and weeping adults. Since 1950, she has had five Carnegie Hall concerts in New York, all to capacity houses, and this April she will sing there again.

Jazz experts like Marshall Stearns, director of the Institute of Jazz Studies, think Mahalia is "one of the greatest" and, despite the fact that she does not sing blues, feel that she is in the Bessie Smith tradition. When a group of music teachers studied her style, she had this to say: "Those professors were all mixed up. They said I breathe right and make perfect tones. I just told them you're born with singing in you. Everything is right when singing comes from the soul."

28 1954

Caterina Jarboro Thrills Audience In N. Y. Concert

BROOKLYN. — (ANP) — Caterina Jarboro, operatic and concert star, was in rare form at her recent recital for the Women's Guild at First AME Zion church of which the Rev. William Carrington is pastor. Jewell B. McKey, chairman, and Ruth Avery Sandy are among outstanding members of this group.

The stunning Miss Jarboro sang a four-part program. She was accompanied at the piano by Bishop Brown's wife, andrades Lindsay Brown.

Noted for her diction and familiarity with languages, because of her years of appearances on European and American concert stages, the soprano was at home with her French and Italian group. Massenet's "Il Est Doux," "Il Est Bon," Vinlerdez," Jardin, D'A-mour, Le Che, Koechlin' and Reyer's "Singuard" were particularly notable for interpretation and style.

Miss Jarboro did not include spirituals on her program but sang instead a group of old English airs.

An honorary member of Alpha Kappa Alpha sorority, she was the first of her race, in America, to be presented in a legitimate opera hall. She sang "Aida" under the direction of Alfredo Salmaggi. Miss Jarboro is considering a contract that may take her again to the Orient and parts of North Africa.

CATERINA JARBORO

Time Magazine Picks Composer Among Top Group

Ulysses Kay, 37-year-old composer, is among the most steadily rewarded of contemporary U. S. composers, according to the current issue of TIME magazine (March 8). Mr. Kay's latest honor was conducting the Tucson Symphony in his own symphonic score, "Of New Horizons," of New Horizons, in his native Tucson, Ariz., which is celebrating the 25th year of the Tucson Symphony. The young musician has received 11 cash prizes for musical composition, including two Rosenwald fellowships and two fellowships at the American Academy in Rome. He has written a successful film score for the movie, "The Quiet One." Mr. Kay is a graduate of the University of Arizona, Rochester's Eastman School and has done advanced study at Tanglewood, Yale and Columbia. He is presently editorial advisor of the Manhattan offices of Broadcast Music, Inc.

TRIUMPHANT RETURN:

Tucson rolls out carpet for symphony composer

TUCSON, Ariz. A gala homecoming was accorded Ulysses Kay, 37-year-old composer, here last week.

The Tucson citizens, 2,400 strong, turned out to hear Kay conduct the Tucson Symphony in his own symphonic score, "Of New Horizons."

Kay has 11 cash prizes for musical composition to his credit in addition to two Rosenwald fellowships and two fellowships at the American Academy in Rome.

In A Navy Band

The young composer played saxophone and piccolo in a Navy band and has written a successful

successful return to Tucson marked the first visit to his

NEGRO COMPOSER GETS HIGH PRAISE AFTER CONDUCTING TUCSON SYMPHONY ORCHESTRA



ULYSSES KAY

ful film score for the movie "The Quiet One."

He is the son of an Arizona barber.

He studied at the University of Arizona, Eastman School in Rochester, Yale and Columbia universities.

He holds a full time job as editorial adviser in the offices of the Broadcast Music firm. His

NEW YORK, Mar. 8 (Special)—With eleven cash prizes for musical composition to his credit, two Rosenwald fellowships, two fellowships at the American Academy in Rome, 37-year-old Negro composer Ulysses Kay is among the most steadily rewarded of contemporary U. S. composers. Last week he came to Tucson for a special honor; he was invited back to his native Tucson, Ariz., to conduct the Tucson Symphony in his own symphonic score, "Of New Horizons," according to an article in the current issue of Time magazine.

Says Time, Music-minded Tucson, which turned out 2,400 strong,

liked what it heard. Composer Kay is modern, as befits a one-time student of Composer Paul Hindemith—but modern in thoroughly listenable fashion, as who has played saxophone and piccolo in a Navy band and has written a

successful film score (for the Quiet One) of "New Horizons" started and ended with plenty of brass, but in the middle it made appealing use of melodic interweavings in the strings. And though Composer Kay's melody kept getting interrupted by conflicting ideas, it also kept coming back. When the nine-minute work was over, the crowd gave the home-town composer the biggest hand of the evening.

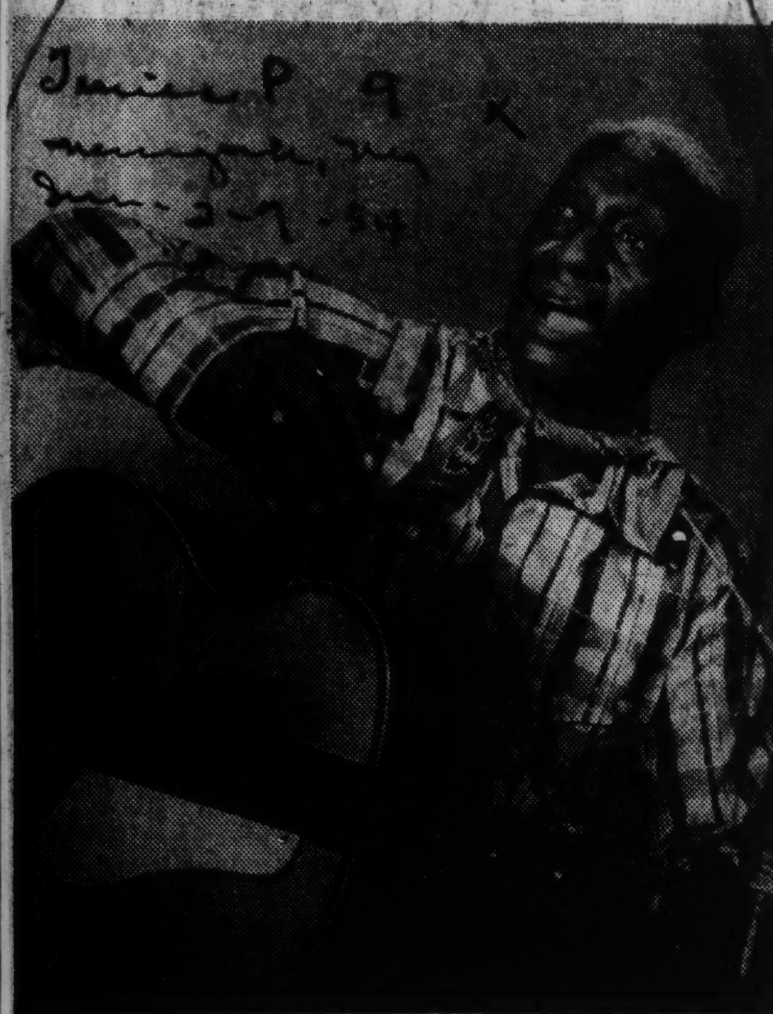
The son of an Arizona barber, Ulysses Kay left Tucson in 1938 with a degree from the University of Arizona and a strong urge toward music and composition. There was time for an M. A. At Rochester's Eastman School and advanced study at Tanglewood and Yale before Pearl Harbor. Then came the Navy and the hitch in the band. Finally, along with more study at Columbia on the G. I. Bill came the succession of prizes and (since last year) a full time job as adviser in the Manhattan office of Broadcast Music, Inc. (B. M. I.). This trip to Tucson was his first visit in more than 15-years.

Meanwhile, music in Tucson has been moving right along. Ulysses Kay's home-coming was only part of a season-long celebration of the Tucson Symphony's 25th anniversary. Though the orchestra's budget is only \$21,000 a year and most of its members hold other jobs as well, the orchestra is an 85-piece one this year, and will give ten concerts all.

Part of Tucson's music boom traces to the presence of the University of Arizona, with its active interest in music. Another big influence is the Orchestra's Budapest

born conductor, Frederic Balazs, 35, who was engaged two seasons ago. Conductor Balazs has organized an exchange concert with Phoenix, children's concerts and a new civic chorus. He has already staged two large-scale choral works, Liszt's monumental Christus and Haydn's Creation. Best of all, Balazs sees to it that there is a modern American composition, e.g., Ulysses Kay's Horizons, on every program.

FOLK SINGER



Berenice Abbott

The late Huddie Ledbetter (Leadbelly), heard in a new release.

FOLK MUSIC ON DISKS

Leadbelly's Last Sessions Preserve the Art of the Famous Singer

FOLKWAYS has been the outstanding manufacturer of folk-music recordings in the long-playing era. Under the direction of Moses Asch, a son of the author Sholem Asch, it has brought out many notable disks. Its pre-eminence is again apparent when one examines the records of American folk material of the last few months. The two best releases bear the Folkways label.

One of the releases is entitled *Leadbelly's Last Sessions*, and it comes in two volumes, each containing two twelve-inch disks. Leadbelly, or to call him by his

real name, Huddie Ledbetter—poured out this music, almost four hours, in three sessions at the home of Frederic Ramsey Jr. The sessions, which Mr. Ramsey recorded on tape, were held six or seven months before the famous singer died of chronic poliomyelitis in December, 1949.

What a repertory the old man had! These ninety-four selections form only about half of all the songs he performed to his own guitar accompaniment. The songs are given on the disks in the order in which they were recorded and some of the explanatory conversation between songs has been left in. Song follows song, sometimes with mounting

exuberance. Included are *Jail* hall where the personality is more apparent. There is a singer the song that become a popular in the new batch, though, who hit after his death; *Careless Love*, has real voice—Paul Robeson. He Didn't Ol' John Cross the Water, has made two releases for and, as a finale that might have Othello. *Solid Rock* contains six been prompted by premonition, old hymns recorded on three *Leaving Blues*. disks turning at 78 r.p.m. Robeson Sings is a ten-inch LP, but it is not so good as the hymn album because four of the six selections are cheapened by slickly commercial orchestral backgrounds.

Historic

Since probably many of these songs were never written down, the four disks, which also preserve the manner of performance, are sure to be historic. Folkways' other outstanding album is also historic, but in a different sense. It resurrects history rather than makes it. It consists of twenty *Ballads of the American Revolution*, sung by Wallace House, the scholar-folk singer who assembled them.

The collection, which takes two ten-inch disks, ranges from the peace-making *The World Turned Upside Down* of 1767 to *Cornwallis Burgoyne* of 1781. The one everyone will recognize is *Yankee Doodle*. The listener's favorite is the lively *Mad Anthony Wayne*. One of the ironies of the collection is that many of the writers, unable to compose their own melodies, had to rely on British tunes to express their bitterly anti-British sentiments. Thus *Free America* emerges to the tune of "The British Grenadiers."

Another Folkways ten-inch disk, *Ring Games*, preserves some charming and distinctive Americana, for it consists of recordings of line games and play party songs of rural school children in Alabama.

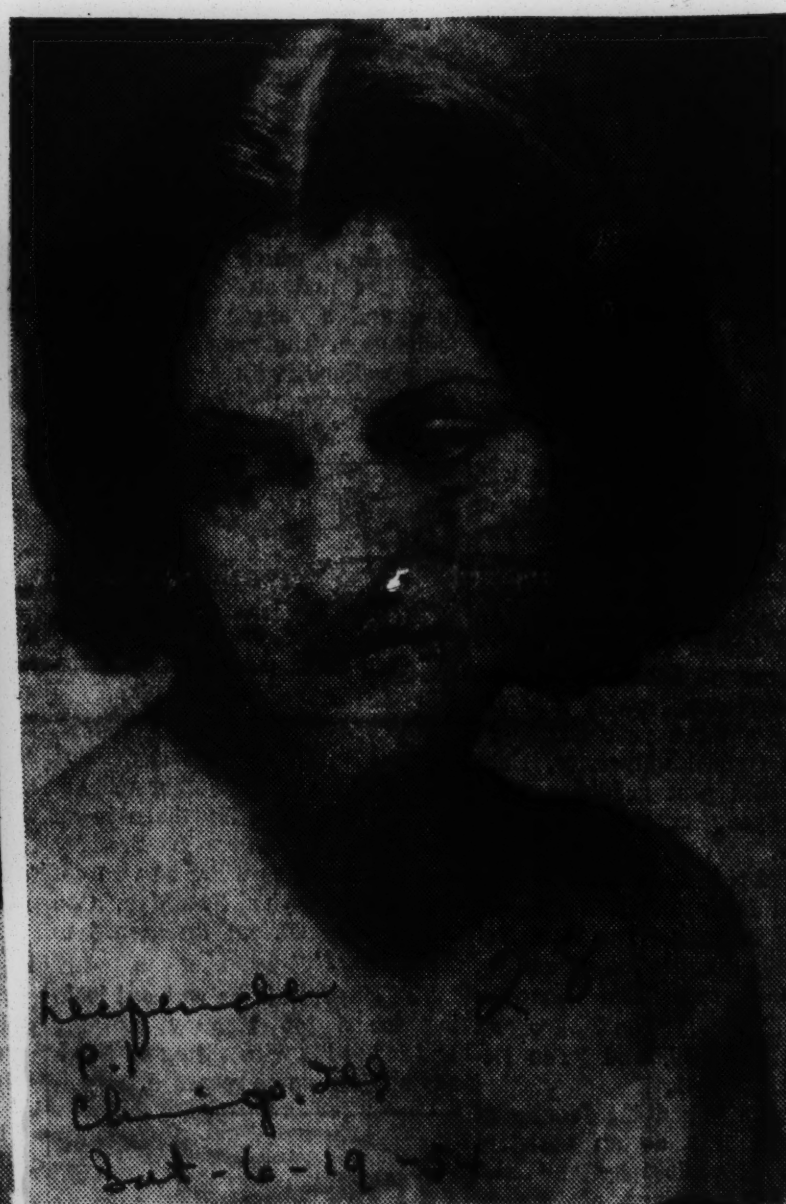
Americana

Elektra is another firm that has made some good folk records and it has two new ten-inch disks that increase the store of musical Americana. The one performed by Hally Wood is called *O Lovely Appearance of Death* because it is devoted to *House of the Rising Sun*, *Pretty Polly* and other songs of sadness and melancholy.

The other, which is performed by Tom Paley—and he plays both the guitar and the five-string banjo—is *Folk Songs from the Southern Appalachian Mountains*.

The trouble with many folk recordings is that those who are enterprising enough to hunt up the songs don't have good voices with which to sing them, and this is a greater drawback on records than it is in the concert

R. P.



On Staff — Sylvia Olden Lee, pianist-voice coach, has been appointed to the staff of the Kathryn Turney Long course of the Metropolitan Opera House. Mrs. Lee, wife of conductor Everett Lee, was graduated from Oberlin Conservatory, has appeared extensively throughout America in concerts and recently returned from Europe where she spent a year coaching, studying and doing research in opera.

METROPOLITAN OPERA STAFF MEMBER — Sylvia Olden Lee, pianist and voice coach, has been named to the staff of the Kathryn Turney Long course of the Metropolitan Opera House. She is the first Negro to be appointed in a teaching capacity by the Metropolitan Opera Association, New York. Wife of conductor Everett Lee, Mrs. Lee is an Oberlin graduate and has appeared throughout America in concert. She returned recently from Europe where she spent a year coaching, studying and doing research in opera.

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LIFT EVERY VOICE AND SING
 By- JAMES WELDON JOHNSON
 J. ROSAMOND JOHNSON

**"Left Every Voice And Sing" Was An
 Incidental Effort 54 Years Ago**

(From the St. Louis American)

The death last week of J. Rosamond Johnson in New York should recall an incidental piece of corroboration of 54 years ago. Another fifty years may make it even more significant in our American heritage.

But first, only the younger generation must be told who J. Rosamond Johnson was. That he was the brother of the late James Weldon Johnson, the better known of two distinguished Negro Americans. J. Weldon was scholar, diplomat, poet, and best known as Executive Secretary of the National Association for the Advancement of Colored People in the late 'twenties and early 'thirties when the going was very rough for achieving civil rights.

John Rosamond, two years younger, was the trained musician with whom his older brother frequently corroborated in their early years. Rosamond composed several songs that were early "hits" in the popular field. Weldon wrote many of the lyrics. But there was one piece they did together that was not expected to live either as a "hit" or a standard piece of music. In 1900 when J. Weldon was a school principal down in their home town of Jacksonville, Florida, he wanted to do something "extra" for a Lincoln Day celebration the school would celebrate on February 12th. He was asked by the committee to make the main speech—but he decided on another stint. He would write a song for all the school children to sing—and get his brother Rosamond to write the music. This they did without any undue display of creative effort. Some five hundred pupils were to sing the song, and the first line that came to Weldon was this one: "Lift every voice and sing" . . .

Thus was born the lasting song, later to become known as The Negro National Anthem . . . J. Weldon records in his autobiography that the spirit of the song was in the two lines in the hymn, to wit:

Sing a song full of the faith that the dark
 past has taught us.

Sing a song full of the hope that the present
 has brought us.

The composer brothers soon forgot this incidental piece of corroboration, but the school children of Jacksonville kept on singing it—and other schools began singing "Lift every Voice"—until within twenty years it had become the best known and best sung piece in the entire country. It was adopted by the NAACP as the symbol of its fight for full civil rights for all Americans . . . And there have been speculations that it may some day become not merely a "Negro" national anthem, but one for every American! . . . (The

noble Star Spangled Banner, as reverent as it has grown to be in our national life, was once a drinking song and the music is very difficult to sing . . .)

James Weldon and John Rosamond Johnson stamped our American life with their humble efforts in story and song captioned by the fitting, living "Lift Every Voice And Sing" . . .

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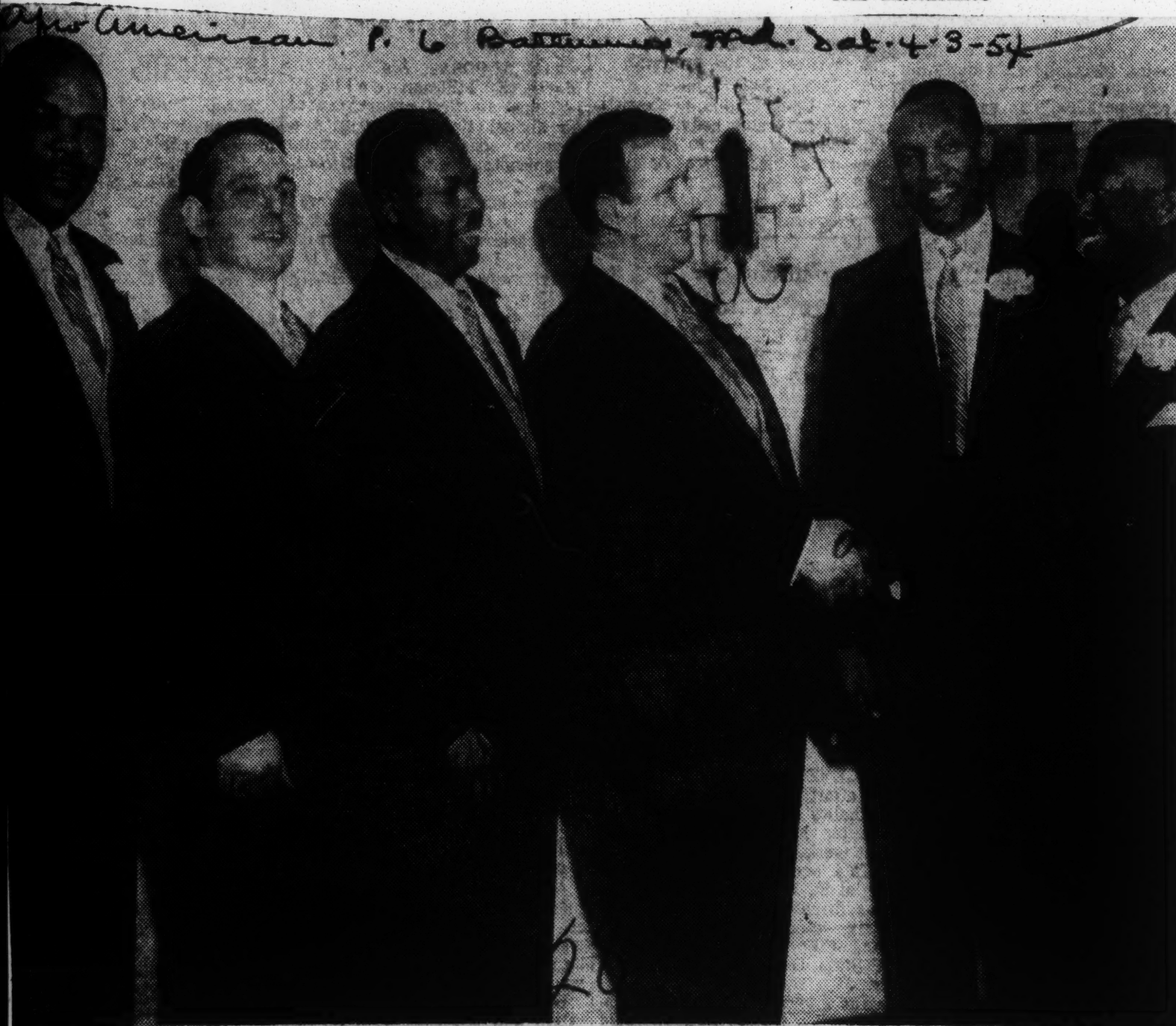
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LIFT EVERY VOICE AND SING

By- JAMES WELDON JOHNSON
J. ROSAMOND JOHNSON



THE MARINERS—The quartet of radio and television fame, were presented in a Town Hall concert last week for the Phi Beta Sigma fraternity's scholarship fund. From left—Jim Lewis, Tom Lockard,

Nat Dickerson, and Martin Karl of the group. Leon Modeste and Clyde Atwell are members of the fraternity.

Dorothy Maynor Concert To Be Held In Tuskegee

TUSKEGEE INSTITUTE, Ala.—Dorothy Maynor, the brilliant soprano who will be heard in concert here on March 21, at 7 p.m. in the Tuskegee Institute Chapel leaped to fame overnight. But many, to whom her name and fame are familiar, know little about her personality. She is being presented as a gesture of the Tuskegee Entertainment Course.

Behind her shyness and modesty, or perhaps because of it, Dorothy Maynor, the possessor of one of the most remarkable voices of our times, is a truly great person.

In private life, Dorothy Maynor is Mrs. Shelby Rooks, wife of the minister of St. James Presbyterian Church in New York. With her husband, Miss Maynor now is planning a community building for the church where, she says, "everybody—young and old—can come, because since New York is such a big city, it can be a lovely place sometimes."

As mistress of the church's nine-room manse, Miss Maynor is a warm and gracious hostess.

There is immediate friendliness in her greeting and she seems suffused with the joy of living. She smiles and her face lights up in a combination of dimples, shining deep brown eyes and a sincere good will that would make a "man" of the most hardboiled individual.

Almost immediately, she begins telling about the fun she has had furnishing her new home, and you detect her deep love for decoration and the allied arts.

She describes her early life and the hardships that preceded her success with a humility that is completely disarming.

"There were three of us," she recalls, "my brother, my sister and I. We were good kids. Not because we were the minister's children. It wasn't that. We were taught to be good, as all children should be. I don't recall that we were ever told we had to be examples of the others, because we were the children of the minister."

She entered school, she says, determined to be a teacher of home economics and handicraft, and she still loves to do a bit of weaving or needlework when she gets time



DOROTHY MAYNOR

A half-finished petit-point chair seat attests to her skill with the needle.

Commenting on her diminutive stature, you learn that Miss Maynor wears 3B shoes and size 5½ gloves.

You discover also that she laughs often in a tinkly, infectious manner and that she has an instinct for beautiful speech touched with only the faintest suggestion of a Southern drawl.

"When I came to New York to study," she recalls frankly, "I was on an extremely tight budget. Friends, who talked me into coming, arranged finances to cover the costs of my studies, and I conducted a choir in a Brooklyn church to make living expenses. But for three years I couldn't afford a new dress."

"Yet I put aside \$40 a year for concerts, symphonies and operas—always standing room, though. I had to get the most out of that money. It meant eating sandwiches and standing in line, often for hours. Nowadays, I sometimes almost feel guilty when I walk into a concert and sit down in a comfortable seat."

"But I heard some wonderful music that way—Kirsten Flagstad, Lotte Lehmann, Povia Firich, Marion Anderson—and it was worth it."

In dress, Miss Maynor confesses, she likes to give her senses of color free rein—reds, oranges or any daring color. But she wears no jewelry, only the watch her

DOROTHY MAYNOR

father gave her years ago.

In college, she played on the varsity tennis team, a sport which she still enjoys. She also likes to fish and to hunt. She likes to drive her own car, adores traveling of any kind and enjoys buying things for her home.

Her present regime is strict. Up at seven in the morning, she devotes two hours to memory work, one hour to French and German lessons, another hour to practice and one to working with her accompanist.

Still another hour is set aside for her singing lesson, for it had never occurred to Dorothy Maynor to stop trying to improve her voice no matter how critics may rave about it.

Her friends will tell you, for instance, that the day after her New York debut, when an audience of Gotham's musical elite gave her the season's biggest ovation, she arose at her usual time and went right into the regular routine of study and practice.

At Tuskegee Institute, Miss Maynor is being presented by the Entertainment Course Committee.

Dorothy Maynor
Pro American
college trustee
Baltimore, Md.

PRINCETON—Dorothy Maynor, renowned concert singer, was elected last week as an Alumni trustee of the famed Westminster Choir College here.

She will serve for a three-year term beginning with the present academic year.

The former Hampton Institute Va., choir soloist and music teacher graduated from the College Choir College in 1935.

Soon after her graduation, her voice attracted the attention of Serge Koussevitsky. That marked the beginning of Miss Maynor's brilliant concert career in the United States and Europe.

In private life, the singer is the wife of the Rev. Dr. Shelby Rooks, pastor of St. James Presbyterian Church in New York City.

McFerrin 2nd singer to ink Met contract

After American p. 7
Baltimore, Md.
Marian Anderson set precedent
when she joined famed company

NEW YORK (NNPA) — A second colored singer has been added to the roster of the Metropolitan Opera Company.

He is Robert McFerrin, baritone, who will be the first colored singer to join the company on a general repertory basis. He is scheduled to sing the role of Amonasro in "Aida" soon after January 1.

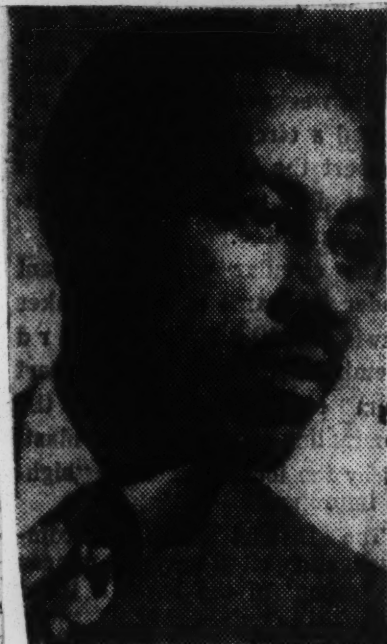
The announcement was made, last week, by Rudolf Bing, general manager.

Marian Anderson, leading American contralto, who is appearing this season at the Metropolitan, was signed as the first colored singer to be presented there. Miss Anderson joined the company to sing the specific role of Ulrica in "The Masked Ball" this season.

Mr. McFerrin, 32, is a native of Marianna, Ark. He is the 1953 winner of the Metropolitan Opera Auditions of the Air. After a year at Fisk University, he won a scholarship at the Chicago Musical College.

After four years in the Army he received a scholarship in the opera department of the Berkshire Music Center, Lenox, Mass.

He was a member of the Broadway cast of "Lost in the Stars" and last summer was a soloist in the all-Bizet program at Lewisohn Stadium.



ROBERT McFERRIN

Second Negro Singer Signs With 'Met' Opera

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Mr. McFerrin, 32, is a native of Marianna, Arkansas. One of eight children of a St. Louis Baptist minister, McFerrin was discovered by William West, music instructor now at Herlihy Teacher college, when the singer was a member of the a cappella choir of Sumner High school. From Sumner he went to Fisk university on a scholarship.

He is the 1953 winner of the Metropolitan Opera Auditions of the Air. After a year at Fisk university, he won a scholarship at the Chicago Musical college. After four years in the Army he received a scholarship in the opera department of the Berkshire Music Center, Lenox, Mass.

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Etta Moten

lady of many interests

BALTIMORE

The distinguished mezzo-contralto, Etta Moten, who appeared here Friday at Polytechnic Institute, has thrilled audiences here and abroad with the rich beauty of her voice, practices as well as preaches her profound belief in the brotherhood of man. Her marvelous talent is but one phase of her race relations work.

Although concert engagements, lectures and personal appearances make her one of the busiest artists currently on tour, Miss Moten manages to find enough time to devote to the more concrete methods of building good human relations. The list of civic organizations to which she belongs is truly amazing, especially when one remembers that she maintains much more than mere "name" membership in such groups.

As the internationally-known concert artist puts it, "None of these are honorary memberships. They are all earned, for I refuse to belong to any organization in which I cannot be active."

MISS MOTEN is a member of the board of directors of the Chicago Urban League; a life member of the National Council of Negro Women; a member of the women's board of the National Conference of Christians and Jews; and a member of the NAACP. In addition, she is one of the most notable sorors of Alpha Kappa Alpha, national scholastic sorority.

But despite this busy schedule and the tremendous amount of good accomplished, it is through her gifted voice that Miss Moten best portrays the fundamental oneness of humanity.

"I feel that every artist in public life has a fine opportunity to illustrate and demonstrate this truth without resorting to soap-box tactics," Miss Moten avers.

POT POURRI: Mrs. B. M. Rhett Sr. is home after a stay in Johns Hopkins Hospital, but Dr. G. Lake Imes is still confined to Provident Hospital.

Howard Morgan remains very ill in the hospital at Fort Howard. He's the husband of Mae Morgan, who until his illness was on the staff of Charm Center.

RA CONTINENTS, holding forth in Odd Fellows' hall, Friday night, not only had themselves a time at their black and white cabaret, but entertained their New York group, and completed plans with Washingtonians for a chapter in that city.

BUT BACK to the ball. The ladies decorated the hall with black and white streamers and myriad of white balloons. Tucked hostess tables about the place (amply filled with the makings for drinks). Set up a laden buffet table...and the evening was on.

As I said, 'twas a black and white ball...with the hostesses turning out in an array of the swankiest gowns in those colors this side of Paris. Take, for instance, the black sequin sheath that adorned Natalie Phelps, or the full-skirted black frock with an apron of lace that Betti Simmons selected.

Or Charlotte Johnson in an off-shoulder black, with a trim of pearl and rhinestone studded cowl at the shoulder; the black sheath, trimmed in rhinestones that was selected by Wilhelmina Thomas; or Helen Tucker's black taffeta, snug at the top, full in the skirt, rhinestone adorned;

Or Ernestine Brooks' black and white striped frock with its intriguing jacket; or Ada Smith's white permanent pleated frock with tiers of black ribbon.

LULU JONES GARFETT

ETTA MOTEN

Wanna Sing a New Song

'Newspaperman's Blues' Looks Like a Big Hit

NEW YORK—At long last, four celebrated men in the field of music have collaborated on a ditty in deference to the trials and tribulations of the newspaperman. The name of the production is "The Newspaperman's Blues," with sixteen-bar blues strain. The music was written by the famed octogenarian composer W. C. Handy, and Charles L. Cooke, one of the top producers in the business. Words for the song, which may become a hit, were produced by George Sister and Andy Razaf.

The Courier was mailed one of the first published copies of the song, as published under the auspices of the Handy Brothers Music Company of 1650 Broadway, New York. The effort is officially dedicated to "The Thirty Club."

Pianists, giving this new blues a once-over, say it is a sixteen-bar strain, as against the usual eight-bar or twelve-bar chorus lament. The verse is an eight-bar creation which joins with the chorus in telling a story:

Nobody knows what your
newsman must go thru,
Cameramen and commentators, too—
Singing the newspaperman's,
Yes! The newspaperman's
blues—blues.

Blues, as a commodity, usually goes over. Musicians believe this new creation will do well in a TV age which simply howls for new melodies and blues. "You can never tell when you've got a hit," they say; but "The Newspaperman's Blues" seems like a good deal.

cum te.

8-11-54 023-54
IT IS A coincidence that this discovery came 24 hours after the thrilling announcement that Marian Anderson, world famous contralto, would make musical history in January by becoming the first of her race to sing with the Metropolitan Opera in NYC.

Because, all that Mrs. Lyla Pearson, who has won honors from the Griffith Music Foundation's auditions for young artists in 1952, 1953 and 1954, needs to reach the Metropolitan Opera's stage a few years hence are a few lucrative scholarships and a financial sponsor.

Mrs. Pearson, also a coloratura soprano as Mrs. Sack, the German artist, can lift her voice to a C above high C plus.

HER VOICE TEACHER, Romley Fell of Newark, told this writer Saturday:

"Mrs. Pearson very definitely can sing a C above high C.

"It is exceptional for any singer to be able to perform this feat.

"Mrs. Pearson is both a fine singer and wonderful student."

o o o

SHE TOLD THE AFRO that she first discovered that she could lift her voice to a C above C plus a year ago while practicing away from the piano, thus starting an aria four notes higher than it was written.

And her friends who sing throw out a challenge to her at odd times just for the thrill of hearing her reach the high C.

She was engaged just last month as a soloist at Trinity Cathedral, Broad and Rector Sts., where on Nov. 21 at 4:30 p.m. she will sing the soprano solo in the Requiem by Toure.

Mrs. Pearson is a graduate of Arts High School and has won acclaim at many public appearances in North Jersey.

afro American P. 13
**Soprano can sing
notes above high C**

By SAMUEL A. HAYNES

28
NEWARK in a Newark daily three telephone calls informed the New Jersey AFRO - AMERICAN that there is a talented young brown-skinned soprano in our own backyard who can match the German contralto in voice range. I went out to check the information received over the telephone and found it to be accurate.
The return to the United States of Mrs. Emma Sack, the German coloratura who thrills audiences by lifting her voice to notes above high C was heralded last week by the New York Metropolitan Press.
Soon after the story appeared

HELEN PHILLIPS, soprano, Town Hall
8:30 P. M.
From Juditha Triumphans: O servi
volate, Vieni, vieni Vivaldi
Mi parto Bottegari
Danza, danza, fanciulla gentile Durante
Excerpts from the cantatas, Ich hatte
viel Bekümmernis und Am Neunten
Sonntag nach Trinitatis Bach
Ich stand in dunklen Träumen:
Liebst du um Schönheit: Er ist ge-
kommen in Sturm und Regen.
Clara Schumann
Frage, Der Mond: Hexenlied.
Mendelssohn
Trois poèmes de Jean Cocteau: Milhaud
Adieu, forêt, from Op. 10, No. 1
Tchaikovsky
Two songs from the folk opera, A
Mirror for the Sky Kubik
Group of spirituals
Carl H. Tolleson: Rose Lefebvre, so-
prano; Hedda Ballou, pianist; Karl
Kraeuter, violinist.
Trio for two violins and viola,
Op. 74 Dvorak
La vie antérieure Duparc
Lamento d'Ariane Monteverdi
Trio in A minor Ravel
Quintet for strings in C Haydn

music was Miss Phillips' perform-
ance of four seldom-performed
songs of Clara Schumann, "Ich
stand in dunklen Träumen,"
"Sie liebten sich beide," "Liebst
du um Schönheit?" and "Er ist
gekommen," and Mendelssohn's
"Frage," "Der Mond" and "Hex-
enlied."

Three songs of Darius Milhaud,
the aria, "Adieu, Forêts," from
Tchaikovsky's "Joan of Arc";
two Bach arias, with oboe obbli-
gato by Josef Marx, and works of
Vivaldi, Durante, Milhaud, Gail
Kubik, Burleigh, Dawson and
William Grant Still completed
the program. Kelley Wyatt was
the accompanist. J. B.



Abresch
Helen Phillips, in Town Hall
song recital Tuesday.

RECITAL IS OFFERED BY HELEN PHILLIPS

A song program of unusual in-
terest, intelligently prepared and
conscientiously sung, was offered
in Town Hall last evening by
Helen Phillips, soprano.

Miss Phillips possesses an
agreeable if somewhat uneven
voice. Its lowest tones, as the
artist demonstrated in Bottega-
ri's "Mi parto" and elsewhere,
have a rich, mezzo-like quality.
At the other end of the scale,
however, her voice tends to be-
come thin and wire-edged with
little volume or carrying power.

Another shortcoming is that
Miss Phillips' singing in full-
voice passages is often tremulous.
Her best efforts last evening were
achieved in speaking out pianis-
simo tones, which the artist is
able to do with great suavity and
splendid breath control.

A highlight of the evening's

LEONTYNE PRICE SOLOIST IN ROME

Offers Setting of Prayer in
Chamber Music Category
—3 Fragments Heard

By MICHAEL STEINBERG
Special to The New York Times.

ROME, April 14—The last two competition pieces in the category, "Chamber Music for Voice and Instruments" have been presented to the public and jury at the Twentieth Century Music Conference here.

The first was a setting of three fragments from Jean-Paul Sartre's novel, "La Nausee," to music that, while it affirmed the misery and despair inherent in the text, denied the nature of vocal music. Compositional logic exists, as does the relationship of music to words, and perhaps the difficulty lies in the fact that this particular text is not very suitable for musical setting. Robert Craft was responsible for the incisive accompaniment.

This was followed by the other work, a setting of a prayer from "Repunzel," by William Morris, and suddenly there was a work that achieved what only one of its competitors (No. Eleven, sung Saturday by Carla Schean) had come close to achieving.

For here was a piece of music that not only sounded well in itself but also in which every turn of vocal melody, every rhythm or color in accompaniment was motivated by something in the text. In other words, here was a real song.

Leontyne Price was the soloist, superb in voice, diction and projection of musical continuity.

Clarinet Pieces Played

The program continued with Berg's Clarinet Pieces, Op. 5, played by Louis Cahuzac, and Samuel Barber's "Hermit Songs." The cycle of medieval Irish poems is not equally satisfactory throughout. Some of the poems deal in no uncertain terms with subjects like the Crucifixion in words whose very force derives from the simplicity and bareness of vocabulary, and it is for the setting of such verses that Barber's style is not well suited.

One wishes either for something more powerful and of a higher dissonance content, or for something rather simpler, without the sevenths and ninths that

sweeten Barber's harmonic matter. However, the humorous songs are successful, especially "Promiscuity" and "Monk to His Cat." This last song was repeated in response to enthusiastic applause for Miss Price and for the composer, who accompanied at the piano. The concert ended with "La Voyante," by Sauguet. This also was sung by Miss Price, who enjoyed a vast personal success and who greatly moved the audience by her singing of "Were You There?"

Scherchen's concert with the Scarlatti Orchestra of Naples was extraordinarily distinguished.

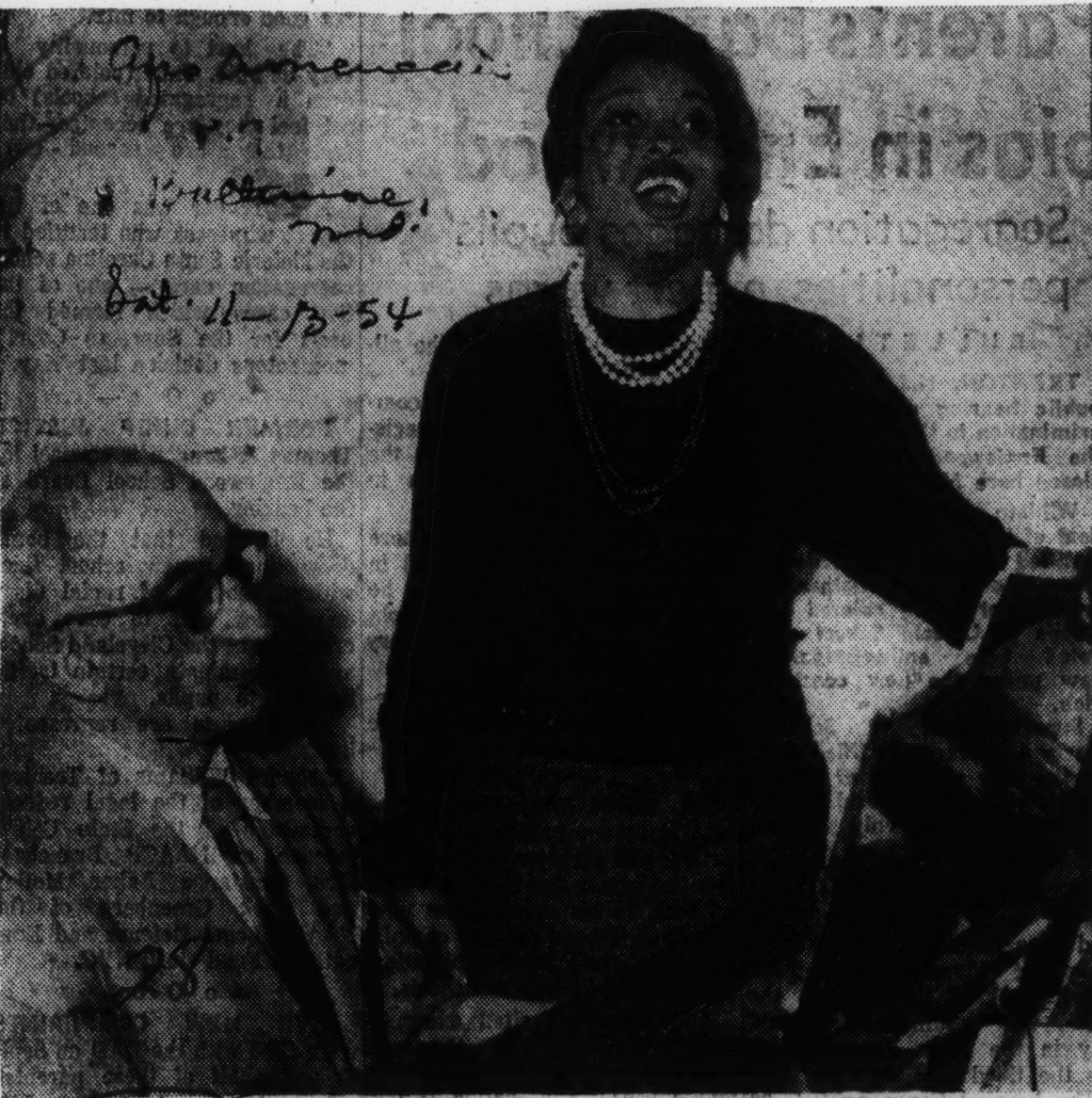
Rome Lauds Leontyne

ROME—Leontyne Price, as soloist for a prayer from "Repunzel" by William Morris, was lauded here during the Twentieth Century Music Conference which is holding competitions for various types of music.

Miss Price was described as "superb in voice, diction and projection of musical continuity."

In another part of the international program, Miss Price sang "Onk to His Cat," which she had to repeat in response to the demands of the audience. The concert ended with "La Voyante" by Sauguet. This also was sung by Miss Price who enjoyed a vast personal success as she moved the audience by her singing of "Were You There?"

Miss Price gained international fame for her portrayal of Bess in the recent revival of "Porgy and Bess." She is the wife of baritone William Warfield.



LEONTYNE PRICE, soprano, prepares for her forthcoming appearance in the title role of Puccini's opera, "Tosca," which will be telecast on the

NBC network, Sunday, Jan. 23. At the piano is Peter Herman Adler, director of the NBC Opera Theatre, who selected Miss Price for the role after an extensive search.

Leontyne Price to sing the title role in opera

NEW YORK—Leontyne Price has been engaged to sing the title role in Puccini's opera "Tosca" by the NBC Opera Theatre, it was announced Wednesday, by Producer Samuel Chatzinoff.

The performance will take place on Sunday, Jan. 23 (NBC TV 3 P. M. EST. 11-13-54). Miss Price was a musical and dramatic sensation as "Bess" in Gershwin's Folk Opera, "Porgy

and Bess" on Broadway and throughout Europe.

Her other operatic appearances have been limited to performances at the Juilliard School of Music in New York and the Berkshire Music Festival at Tanglewood.

MISS PRICE has never before sung this taxing role of Tosca. She was chosen for the part in August after extensive auditions by Peter Herman Adler,

musical director of the NBC Opera Theatre and Mr. Chatzinoff.

Announcement of the January appearance on the NBC Television Network is made at this time in connection with Miss Price's first New York recital at Town Hall on Nov. 14.

In addition to her work in the theatre, Miss Price has appeared as soloist with leading orchestras including the Boston Symphony and the Philadelphia Orchestra.

FOR TWO YEARS she shared plaudits in "Porgy and Bess" with her husband, the baritone William Warfield, who appeared in the other title part. Whenever time permitted during the arduous

tour of this successful production, Miss Price gave recitals. Her first New York recital on Nov. 14 will also be the occasion for the first New York performance of the song cycle, "Hermit Songs," by the Contemporary American composer Samuel Barber. The composer will play the piano in these selections.

Miss Price introduced this music in a concert in the Library of Congress in Washington last year. She also performed them at the Rome Festival last year in which she was the only American vocalist to appear.

MISS PRICE was born in Laurel, Miss. and received her college training at Central State College in Wilberforce, Ohio. There she sang in the glee club and was urged to give up her teaching aspirations and study voice.

With almost no voice training she was granted a scholarship at the noted Juilliard School in 1948. She has received all of her vocal training there. While studying in New York, Miss Price's living was financed by a Mississippi family, Mr. and Mrs. Alexander Chisolm, interested in promoting the young singer's career.

The opera, "Tosca," will be presented as the fourth production of the 1954-55 season.

Leontyne Price 'Debut' Concert Fills Theatre With Top Celebrities

NEW YORK—Soprano Leontyne Price's debut concert at Town Hall here last week brought out one of the most fashionable audiences of the season to applaud the great talents of the lovely star.

Miss Price's program was unique in a variety of ways with her choice of material drawing much comment. She sang the works of Rossini, Gluck, and Mahler and songs by Samuel Barber and Henri Rosenthal. Spirituals were sung as encores but were not a part of the scheduled program.

Perhaps the songs of Barber were the most well received by the enthusiastic audience. This series of songs has lyrics provided by anonymous Irish poets. Miss Price presented them with great warmth and feeling.

In the audience were over a hundred visitors from Miss Price's hometown of Laurel, Miss. The delegation, headed by Mr. and Mrs. Chisolm, who had been sponsors of the singer for many years, were all in attendance at a party in her honor at the Hotel Biltmore after the concert.

Miss Price will sing in December with the Boston Symphony and will be seen in January as star of "Tosca" on NBC television opera series. This event will be of historic significance to music lovers since it will mark the first time a Negro singer has sung a starring role in televised opera.

**Leontyne Price's
Town Hall Debut
Veritable Ovation**
By CARL DITON FOR ANP

NEW YORK. — (ANP) — The long-awaited debut recital of soprano Leontyne Price, acclaimed recently in Europe in the role of "Bess" of Gershwin's famed opera, was more than amply reward-

ed by the packed Town Hall enthusiasts who assembled to greet her.

From the standpoint of a debut, the event was a masterpiece from the time the artist entered the stage with gracious humility until she had sung the last note of her final encore spiritual, "Ev'ry Time I Feel The Spirit."

A product of the Juilliard School of Music, the soprano gave all that brief settings from Irish texts some of them translated, belong properly to the monologue and dialogue of grand opera, interpolations of arias and choruses.

The modern intervals which vocalists are compelled to master, psychologically shift the performer's attention from the words. So it was not until the encore to this list, the repeated "The Monk and His Cat" that the lyric became more comprehensible.

The final group consisted of Manuel Rosenthal's Three poems of Ponsard: Epitaphe de Thomas, L'Arondelle, and Epitaphe pour luy-mesme; and Two Bible Songs, the rhythmic Chanson d'amour and Bacchanale.

All the final encores but one were spirituals: Roun' de Mountain, Hall Johnson's His Name So Sweet, a song by Poulenc, Dett's Ride On, Jesus, and the one already recorded above.

David Stiner, not only displayed pianistic gifts in the difficult modern accompaniments, but likewise created an aesthetic atmosphere in the introductions, interludes and postludes, as few accompanists nowadays do.

Music Has Charms...

To Open Prison Gates

Convict Quintet Brings Happiness

To Hundreds On Both Sides Of Wall

By GEORGE M. DANIELS

A Chicago woman who has, over the years, maintained her Dixie-land accent, was nearly arrested last Christmas when she broke Jim Crow laws in her hometown of Nashville, Tenn.

After being reprimanded bitterly for attempting to give her seat to a Negro woman carrying a baby on a city bus, Mrs. Mary E. Williams, 1151 W. Adams, left her hometown with disgust and contempt for its discriminatory laws against Negroes.

"Just because I'm white," she said, "I don't have to like those silly laws prohibiting Negroes from sitting here and going there."

This was Mrs. Williams' first visit to Nashville since leaving almost eight years ago "to come North."

Before leaving Nashville on this last visit to return to her job at People's Hospital, she visited, of all places, the Tennessee State prison where five Negro convicts had attracted her attention with their singing of spiritual and religious songs.

The five singing convicts so impressed the ex-Southerner that she is now attempting to bring them to Chicago on a tour of churches and pay all expenses. That is, she will bring them here if she can find somebody or some organization who will sponsor the group.

As Mrs. Williams has often re-

lated, the singing convicts is the heart-warming account of a unique group of Tennessee prisoners who, for a dozen years and more, have been locked inside the stone and steel cell blocks of prison. But despite this fact they have won for themselves respect and national fame on radio, television and on records.

Self-trained, the five convicts are known as "The Prisonaires." Their records (on the Sun label) of "Just Walking in the Rain" and "I Bowed Down and Cried," have sold over a quarter a million copies. They're so good, in fact, that warden James Edwards allows them to appear on dates outside the prison gates.

In the last year alone the Prisonaires made more than 95 public appearances in churches, schools and on radio. They have sung for numerous white civic organizations and have appeared on television and are sometimes regular entertainers in some of the best white hotels.

Each of the five convicts have served anywhere from 2-14 years for crimes ranging from armed robbery to rape and murder. They are: William Stewart, 30, guitar and baritone; Johnny Bragg, 27, soloist; Edward Thurman, 36, tenor; Marcell Sanders, 29, bass and John Drue, 29, utility tenor.

With the exception of Sanders who passed up a parole to remain with the singing convicts, the other

quartet members face long-term sentences and are ineligible for parole. Three of them have 99-year sentences.

Usually travelling in a station wagon bought for them by deputy warden Johnny Watts, the Prisonaires are accompanied by a guard. Proceeds from their appearances go towards an Inmates Recreation Fund.

Before Warden Edwards took charge of the stone-walled prison where some 1,300 inmates are quartered, the Prisonaires had never walked outside the locked gates since entering 14 years ago. Installing a new system of rehabilitation which included more humane treatment of prisoners, Warden Edwards made living examples of how a prison was designed, he believed, to prepare men to return to society.

The Prisonaires are such an example.

The tremendous success of the Prisonaires last year caused quite a stir inside the prison walls and around Nashville. It also appeared that this success was responsible for the formation of a second quartet, the Canaan Jubileers, who have yet to venture outside the gates of the prison.

Having lived in Chicago since 1948, Mrs. Williams recalled once when the Prisonaires appeared in the hometown of one of the members of the quartet and a family reunion immediately took place.

It was the first time in 14 years that one of the singers, William Stewart, had seen his mother, two sisters and grandfather.

Aided emotionally by this reunion the Prisonaires sang with such tremendous impact that Stewart's mother became hysterical and cried. On the stage, Stewart, himself, was crying, his face hidden as his head rested between his hands sprawled across his knees. Tears eventually came from the eyes of other quartet members.

The song they were singing was the old-time spiritual "Coming Home."

Warden Edwards' rehabilitation program evidently, is workable. The proof lies in the Prisonaires, and here's why:

Stewart, since being imprisoned at 17 years of age, has become a photographer, movie projectionist and musician.

Sanders, although he passed up parole to stay with quintet, is somewhat of an accomplished singer who has had formal voice training.

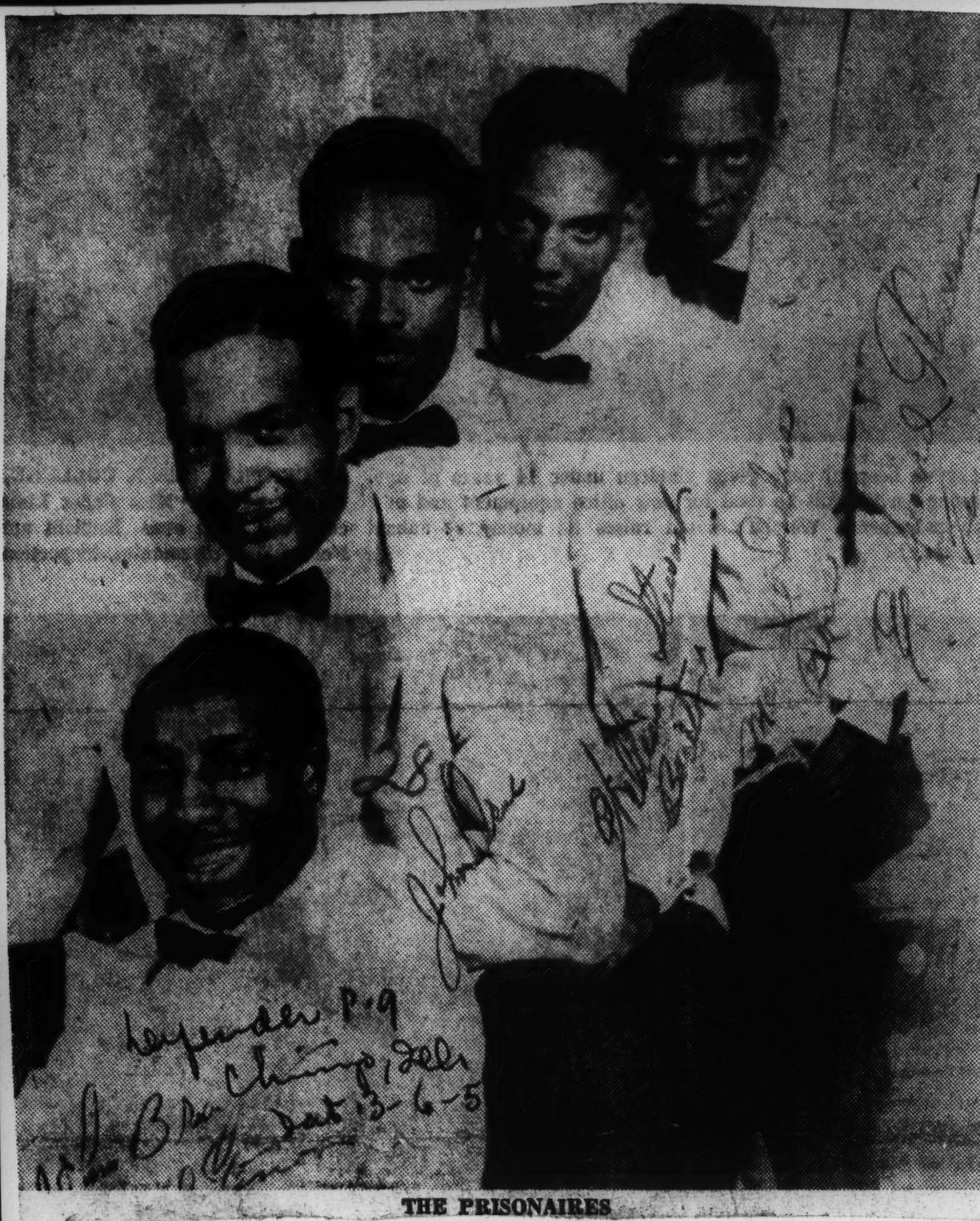
Bragg, in prison since he was 16, is serving a 99-year term and cannot be paroled.

Thurman, tenor of group, teaches the prison Bible class. He once attended college.

Tenor Drue who doubles as master of ceremonies, has a regular job chauffeuring for the warden.

The Prisonaires' success has had far-reaching result. They have not only inspired the formation of another singing group, but the song that skyrocketed them to fame, "Just Walking in the Rain" was written by another convict, Robert Stanley Riley.

Right now Mrs. Williams is looking for a sponsor for the group. She wants a responsible businessman or community organization to aid her in petitioning Gov. Frank Clement and Warden Edwards to allow the "boys," as she calls them, to make the trip here, to sing before Chicago audiences.



THE PRISONAIRES

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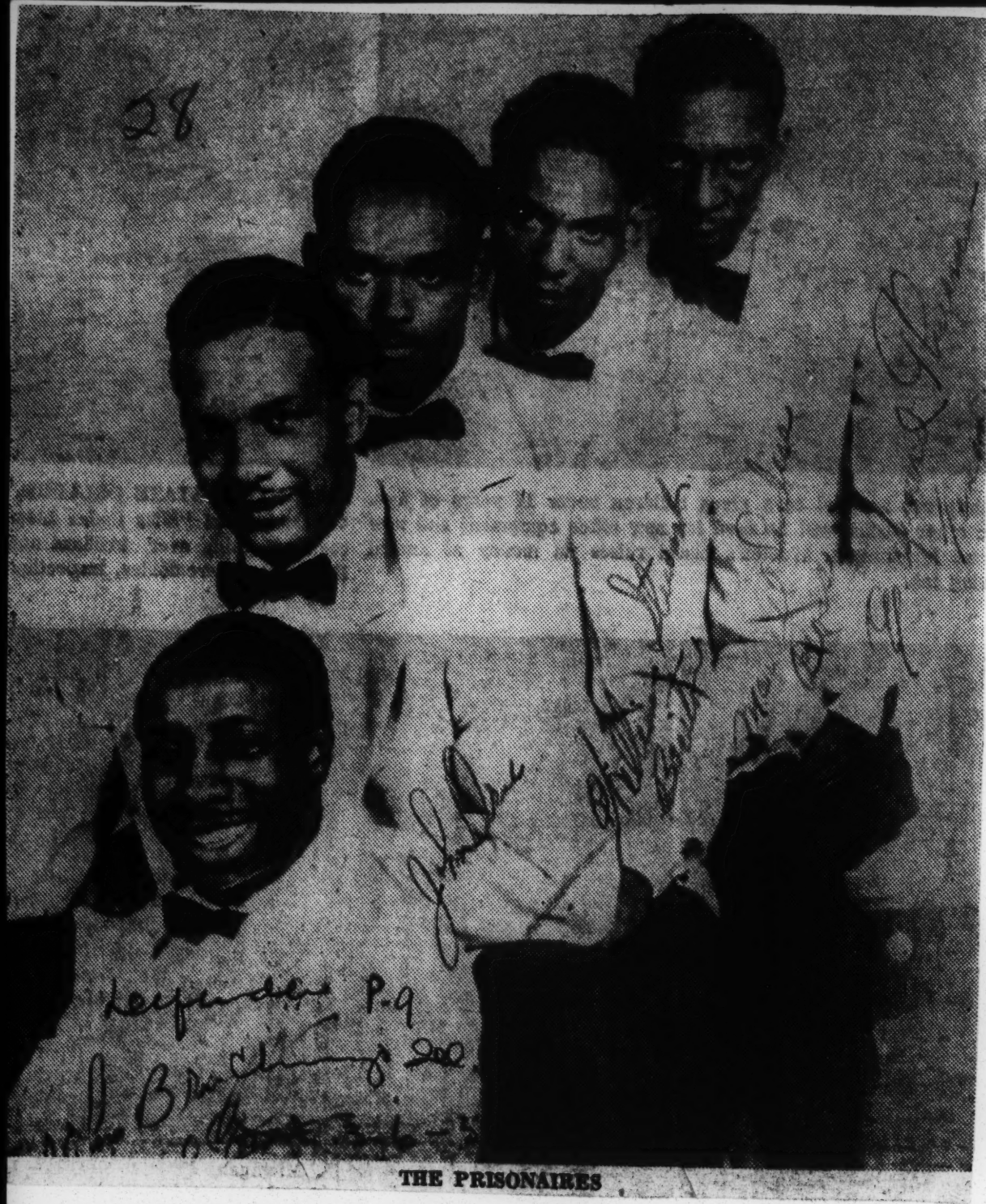
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THE PRISONAIRES

28 1954

MURIEL RAHN

Muriel's Salome

After American

is sensational

NEW YORK — Muriel Rahn added another sensational success to her credit with her recent interpretation of the triple-treat singing, dancing and acting role of "Salome," the opera by Richard Strauss based on the Oscar Wilde poem of the same name.

Returning from a recent fall tour of 17 cities in which the opera was performed several times, Miss Rahn amazed those who heretofore had known her only as a concert singer, and not as a dancer.

As most folks know the Strauss work is built around the biblical story of John The Baptist, who was beheaded at the request of the siren Salome by King Herod after she had performed the famous "Dance Of The Seven Veils" for the king.

ALTHOUGH MOST singers prefer to have a ballet dancer execute the difficult "Veil" dance for them because of the heavy demands of the singing role, Miss Rahn chose to interpret the complete role herself.

Once a student in the Chester Hale Dance Studios and subsequently coached in the Salome dance by Charles Weidman, world famous ballet master, she was able to bring to the dance portion of the opera a sleekness and finish rarely found outside of the ballet circles.

Her winter tour will get under way in Baltimore on Sunday afternoon, Jan. 16th when Salome is presented under the auspices of Iota Phi Lambda Sorority at The Polytechnic High School Auditorium.

Other musicals in which Miss Rahn will star this season are "Carmen Jones" (which she created on Broadway), the opera "Aida," and the Broadway musical comedy "Finian's Rainbow."

Muriel Rahn Set For Carnegie Concert

New York Muriel Rahn, concert and opera star, will make her eighth Carnegie Hall appearance on Saturday evening, May 22nd when she performs as soloist with 65 members of the New York Philharmonic Symphony in a program of Gershwin music at the annual Carnegie "Pops" Concerts. Sharing honors with Miss Rahn will be McHenry Boatwright, prize winning baritone, and Stan Freeman, Pianist of radio and TV fame. Handling the baton will be Conductor Ortega of the "Pops".

Baritone Boatwright who will be making his Carnegie Hall debut with the "Pops" was winner of the Marian Anderson Award for 1953, and also winner of the "Best Male Singer" Award of 1953 at the international vocal contest sponsored by the Chicago Music Festival each year.



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Herpender

P. 6

Jan 1-16-54

ANNE DE RAMUS, talented Chicago artist, prepares for her Town Hall recital in New York City, scheduled for Lincoln's birthday, February 12. The pianist is daughter of Dr. B. de Ramus of Chicago. Miss de Ramus holds degrees from Northwestern university and Columbia and has appeared in concert here and abroad. She is a member of Alpha Kappa Alpha sorority and is currently under the management of David Rubin Concerts, New York.

'DECENT U. S. A.' GOAL, ROBESON ASSURES 1,500

Singer given
big ovation
at church rally

Donates proceeds
from recital
to mortgage fund

There are hundreds of people, white and colored, in North Jersey who admire and respect Paul Robeson, both as a distinguished concert artist and as a courageous crusader for human rights.

This was demonstrated Sunday night at Galilee Baptist church, Newark, where an interracial audience of nearly 1,500 persons gave him a great ovation before and after a thrilling recital.

Deeply touched by the reception accorded him, he was about to sing his first number, the former Rutgers university star athlete who recently received one of Russia's top peace awards, said:

"I am proud and happy to be back in my home state and receive this welcome . . .

"I will continue forever to struggle for a decent America and a decent world."

Robeson gave the recital to aid the church's \$20,000 mortgage fund and its Day Nursery.



PAUL ROBESON

He included in his repertoire a song dedicated to the late Emanuel Bloch, attorney for Julius and Edith Rosenberg, who were executed as atom spies.

A police detail was assigned to duty outside the church, but left before the program was over.

The Rev. Harold D. Clark, pastor, said the recital was both successful and inspiring. Robeson donated his services to help the fund drive.

Robeson sings at U. of Chi

Student group
ignores threats

CHICAGO (ANP) — A full house thronged Mandel Hall on the campus of the University of Chicago last week to hear controversial singer Paul Robeson in a recital (with no speeches), while other hundreds tried in vain to get in.

After the recital, Robeson said in an interview that he hoped to return to the entertainment world and also to regain his passport.

He also added that he had not changed his philosophical and political beliefs.

Two squads of uniformed policemen plus a number of plainclothesmen were on duty to halt any threatened violence or possibly to stop Robeson's appearance if he started to make a political speech.

The recital was sponsored by the SRP (Student Representative Party) on the U. of C. campus. These students sponsored the affair despite threats from the American Legion and derogatory editorials in several community newspapers.

Despite the large crowd, which had to be dispersed because the auditorium was filled and no standees were admitted, there was no violence.

Sharing the concert platform

with Robeson was his accompanist, Alan Booth, who played eight selections at the piano.

Paul Robeson Sings Third Border Concert

New York, N. Y., Sept. 14 (Special)—The artistry of Paul Robeson winged unimpeded across an international frontier with the appearance of the world-beloved singer and actor in his third annual concert in beautiful Peace Arch Park on the United States-Canadian border.

Although denied a passport to appear in their country, Robeson sang to friends from many lands as the audience was swelled by athletes and visitors from all parts of the British Commonwealth who are in Vancouver for the famous Empire Games.

The many thousands who made the annual pilgrimage to the Peace Arch spread out across the smooth green lawn, up the gentle flower-splashed slopes which make the park a natural amphitheater, and overflowed into the trees flanking the eastern boundary. Estimates ranged from fifteen to twenty thousand. However, a Canadian Mounted Police check of 8,000 cars lends weight to the larger figure.

Although the informality and warmth of an outdoor affair re-

mained, Robeson, this year, sang a complete, formal concert program ranging from the beloved spirituals of his people, the folk music of many lands, to the somberly dramatic "Prayer and Death" excerpt from Moussorgsky's "Boris Godunov." The artist freely admitted that he had some doubts as to the suitability of this selection for a huge outdoor audience, but these soon vanished. The audience loved it and cheered when the singer expressed the hope that he would soon be able to present it on the opera stage of Europe and "even in my own country."

Since its inception the armed border concert has been linked to the fight to force the U. S. State Department to rescind its ban on Robeson's passport. The first was held when the singer was unable to get permission to leave the U.

S. to appear in a Vancouver, B. C., concert sponsored by the Mine, Mill & Smelter Workers. If Robeson cannot come to us, the union said, we will go to him. So the great artist went to the border and the people flocked to hear him. Each year Mine Mill has sponsored the concert.

This year the union put out an elaborate, printed program which contained greetings from many Canadian trade union and fraternal groups. Included as well were some of the messages from personages

all over the world protesting the passport ban. Harvey Murphy, Mine Mill regional director, introduced Robeson as a "great American who is loved throughout the world."

As a special tribute to the fighting traditions of the Canadian union, Robeson presented a reading of the scene "I Speak for Joe Hill" from the play "The Man Who Never Died" by Barry Stavis. And the program included, as it does every year, a request for "Joe Hill". In response to the greetings from Murphy the singer pledged to his audience that he will "press for the freedom of Africa and all colonial people" and will "keep fighting for the dignity of my people and all people."

During an intermission a young Australian athlete paid tribute to Robeson and presented him with gifts from the youth movement of that country. The gifts included a boomerang and Australian Empire Games pin.

Collects Souvenirs, Likes Baseball—

Child Jazz Pianist Develops Into Typical American Youth

By EDWARD MARKAITY

DETROIT, Jan. 23 (AP) — Sugar Chile Robinson, a renowned jazz pianist when he was knee-high to a tuning fork, is a typically American 14-year-old today, who collects snakes, stamps and records, plays baseball and hopes to become a doctor.

In fact Sugar Chile—whose real name is Frank Isaac Robinson—is a modest teenager who seems to have absorbed all the advantages of fame without stumbling over its headaches.

When he was 6, with never a lesson, he astounded audiences on two continents with a show-stopping boogie-woogie style of playing and singing that earned him as much as \$10,000 a week.

He hasn't given up show business yet although his bookings are limited to holidays and summer vacation.

He performed at New York's Apollo Theater Thanksgiving week at a salary of about \$1,500.

Sugar Chile, a nickname from his mother, early showed signs of the rhythm so familiar in his race. His father Clarence says he played his first song with one finger when he was only 18 months old.

"We were sitting around the radio in our old house," Robinson recalls, "listening to a band playing 'Tuxedo Junction.' Pretty soon that little tyke climbs up on the stool and picks out every note for us with just one finger."

In 1945 Frank entered an amateur talent contest at a downtown Detroit theater. He was barely able to reach the piano keys. But he romped and stomped over the keyboard—like a miniature Fats Waller—and stopped the show. From that moment he was a smash.

In 1946 he entertained President Truman and 800 members of the White House Correspondents Assn. at their annual Washington diner.

"It was the biggest thrill in my life," Frank recalls, "but something happened that I'll never forget."

Right in the middle of a hot chorus one of the piano legs gave way and the instrument collapsed.

"Well the President laughed so

I got down on the floor and finished playing on my knees. I guess he knew that a piano player's life is not easy."

In the 10th grade at Detroit's Northern High School, Frank's teachers speak proudly of him. He's an A or B student in all his subjects and sings in the school choir—standing in the front row. He has to in order to be seen. He's only 4 feet 5.

Little Frank thinks he may give up show business when he reaches college age.

"I've always wanted to be a doctor. I've always wanted to make sick things well. I'm lucky I'll have the money to get the education I'll need."

Frank has earned about \$100,000 from vaudeville tours. Under Michigan law, his net earnings are being kept intact until he's 21. The estate is under jurisdiction of Probate Judge Thomas C. Murphy. Frank's father is administrator.

Frank's mother died in 1943, two years before the youngest of her seven children shot to fame as an entertainer.

His teachers say Frank makes no attempt to capitalize on his "Sugar Chile" identity. He likes to play baseball, gets a \$10 weekly allowance, walks eight blocks to school every morning—and homework comes before music.

Frank still includes boogie-woogie as part of his act although he's become fonder of ballads.

"When you get older," he says, "this sweet and soft music kinda makes a person think."

Philippa Schuyler Tour Takes Her to West Indies

NEW YORK — Philippa Schuyler, brilliant young concert pianist, completed a seven country European tour last week, flying home to spend the Christmas holidays with her parents, Mr. and Mrs. George S. Schuyler.

The gifted young artist will leave this week for Aruba, Dutch West Indies, where she will appear in concert Jan. 4, 5 and 6. After these appearances she will travel for six weeks of concerts from South America to Tulsa, Okla. Her American tour begins Jan. 11 in Miami, Fla.

Both audiences and critics had high praise for Philippa during her European tour. "She caused a justified furor," said the Social Demokraten in Copenhagen after her first concert. At her second concert they said, "We appoint Philippa Schuyler the new crown princess of the piano."

Similar tributes appeared in the daily Verdens Gang in Oslo, Norway; Adresseavisen, in Trondheim, Norway; the daily Sanomat in Helsinki, Finland; the Maas en Roerbode in Holland; the London Daily Mail and La Libre Belgique in Brussels.



On Tour—Philippa Schuyler planes out for the West Indies for three concert dates after spending Christmas in New York with her parents. The talented young pianist has recently returned from a successful seven-country tour of Europe and will appear in South America and throughout the United States in the next six weeks.

Phillippa Schuyler Hits 'Jackpot' In Argentine

BUENOS AIRES — The Argentina press was unanimous in its praise of young Harlem pianist Philippa Duke Schuyler after she was soloist with the Buenos Aires Philharmonia symphony orchestra last week.

Playing at the Teatro Opera with the orchestra conducted by Carlos F. Cillara, Miss Schuyler performed the Sani-Saens 2nd piano concerto and the Gershwin Concerto in F on the same program, which was broadcast nationally.

The number one Argentine paper, La Prensa, noted that she "played with limpid sonority and expressive purity in the Saint Saens and with passion and great vivacity in the Gershwin."

La Epoca called her performance "spectacular, eloquent, brilliant," and termed it "a magnificent expression of artistry acclaimed by the audience with an ovation."

La Nacion called her "an extraordinary musical personality."

Miss Schuyler played a popular demand program the next evening at the Teatro Opera and received high critical praise.

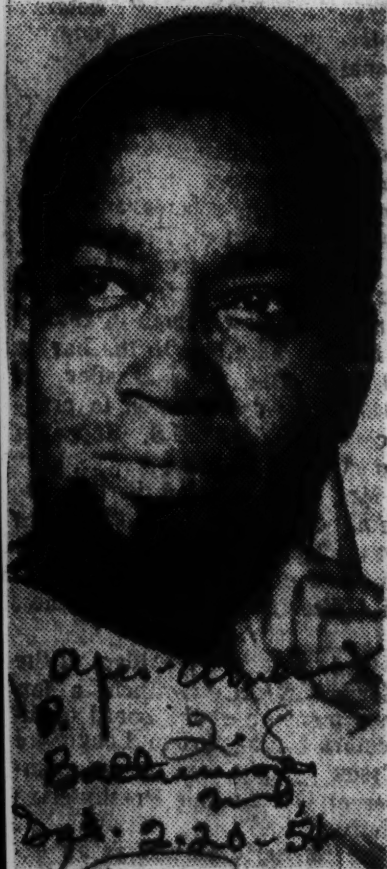
Phillippa Schuyler Hits In Argentine

BUENOS AIRES — Argentina — (ANP) — Young Harlem concert pianist Philippa Duke Schuyler arrived here this weekend for her debut with the Buenos Aires Symphony orchestra on Sept. 4. She is scheduled to perform both the Gershwin Concerto in F and Saint-Saens Concerto No. 2 on the program.

Miss Schuyler is booked for concerts in Uruguay, Chile and Brazil immediately following her Argentina date. She has traveled 30,600 miles during the past year in Europe, Caribbeans, Alaska, and the U. S.

JUST STUDYING IN GERMANY:

Singer's wife denies he spurns U.S.



KENNETH SPENCER
By GOLF DORNSEIF

FRANKFURT AM MAIN, Ger- many — American Basso Ken- neth Spencer and his mixed family assertedly told reporters here as they are going to ask the Bonn-Republican government for asylum because they wouldn't stand any more racial discrimination in their home country.

This correspondent immedi- ately interviewed Mrs. Josephine J. Spencer, wife of the singer, who is a descendant of an old New England family, who commented:

"No, we are definitely not con- sidering giving up our United States citizenship, though we are planning to settle down in the West German city of Wup- pertal (British Zone). This newspaper report is simply an outrage!"

Spencer Renowned Singer
Kenneth Spencer's glorious voice has been heard recently

in 17 countries of Europe, Afri- ca and Asia Minor, from Stock- holm to Tel Aviv, Salzburg to Tangiers.

His American biography in- cluded yearly concert tours of United States, Canada and Alaska, New York recitals at Town Hall and Carnegie Hall. Highly successful Symphony Or- chestra appearances in New York, Los Angeles, Detroit, Houston, Denver, Rochester, Ot- tawa, Victoria, Vancouver.

He had a leading role in "Show Boat" (Ol' Man River) on Broadway for a year, and was starring in such Metro- Goldwyn-Mayer Films "Cabin in the Sky" and "Bataan;" in Ger- many, "Dancing Stars." Ken- neth Spencer himself is a gradu- ate of Eastman School of Mu- sic, Rochester, N.Y.

"We have been travelling rapidly and working hard," Mrs. Spencer told me.

"We have considered France as our base in Europe for the past few years, but have recent- ly realized that most of my hus- band's interests in music are in the old German masters and

now he spends more time in Germany than in any other country. So we'll live in Ger- many."

Kenneth Spencer has worked many years to learn Schubert, Schumann, Brahms, Hugo Wolf and Handel's song literature. His work has been much ap- preciated by the German pub- lic.

Now he has two excellent teachers of opera and hopes to prepare "Parzival" and two oth- er large works this year.

Interested In Operas

He has been shown sincere in- terest by the producers of op- eras in Wiesbaden, Braun- schweig, and some other cities. His interpretation of "Sarastro" in "The Magic Flute" by Mo- zart has had success in the Royal Opera of Gent, Belgium. He has sung Krenek's "John-

The Spencer couple has a brown, two-and-a-half-year - old son, William Henry, who was born in France and now speaks French and English as well as German.

Anticipates Happiness

Said Mrs. Spencer: "We have some wonderful German friends in Wuppertal who have found us an apart- ment in their apartment build- ing. Although we seldom have the time to stay in one place and relax we are looking for- ward to some happy times there."

Wrote the Wiener Kurier (Aus- tria) recently on Spencer:

"We have heard a great voice. This is not a question of an exotic prodigy but rather a true artist by the very best Euro- pean criteria."

"He has studied his metier profoundly and is in intimate ac- cord with our world of music."

"Take Cinemonde, Paris: "In the film The Happy Pil- grims, the voice of this colored singer stands out remarkably . . . The spectators nearly tore the house down applauding and shouting Encore! Encore!"

Miss Margaret Tynes Scores In First A. And T. Concert

GREENSBORO, N. C. — Margaret Tynes, a Greensboro girl and leading soprano with the New York Opera Company, thrilled a capacity hometown audience, Jan. 20 in a concert held at Harrison Auditorium at A. and T. College. The event was a triumphant return to her alma mater from which she graduated with honors in 1941.

Singing five groups of songs by the masters and contemporary composers, Miss Tynes concluded her concert with selections of songs of her people.

IT WAS THE latter group which drew warmest applause from the audience. This group included: "Gue, Gue, Solingue" and "Danse, Conni, Conne", both Creole folk songs and "Jesus Lay Your Head in de Winder" and "Ride on King Jesus", Negro spirituals arranged by Hall Johnson.

A group of songs by Irving Mopper, including: "The Lonely Mother", "Love Story" and "Love and Liberation" were next in order of applause. Rounding out the program were a group by Straus. "Be-freit", "Sill 'Mein Gedanken",

"Freudliche Vision" and "Kling" and an opening group of opera numbers by Stradello, Scarlatti, Spontini and Puccini.

Ably accompanying Miss Tynes was Jonathan Brice, also a native Carolinian of nearby Sedalia. Miss Tynes' A. and T. appearance preceded her New York debut at Town Hall on February 20, by one month.

Margaret Tynes to Town Hall

NEW YORK (Global) — Margaret Tynes, Dow of the New York City Opera Company, professionally known as Margaret Tynes, will be presented in a Town Hall Concert on Saturday, February 20 by the Omega Chapter of Alpha Kappa Alpha Sorority, of which she is a member.

Miss Tynes — a native Virginian, after several years of apprenticeship with the New York Opera Company Chorus, won distinction as one of only three to rise to the rank of soloist. She appeared in that capacity at the City Center in



PRIDEFUL PARENTS — Margaret Tynes, leading soprano with the New York City Opera company, who will make her Town Hall debut on the 20th, has high

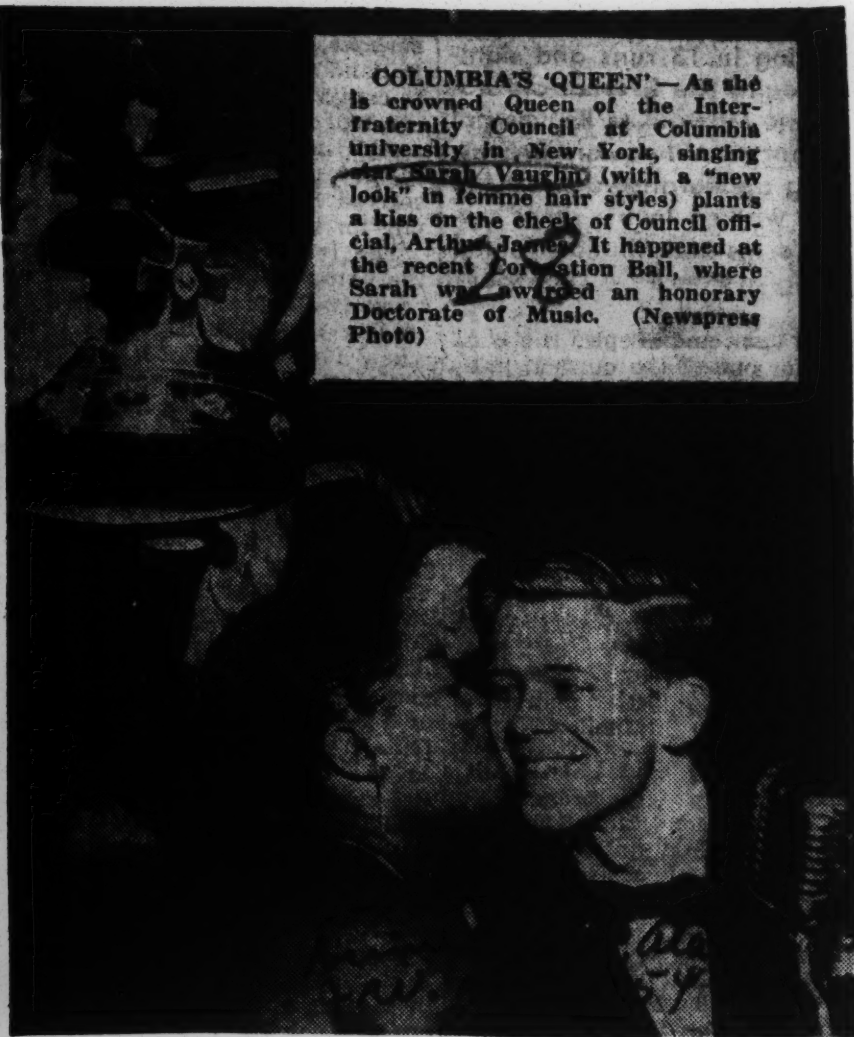
approval of mother and dad, shown above. Miss Tynes recently appeared at her alma mater, A and T college, Greensboro.

N. Y. SOPRANO TYNES GETS "BLACK COTTON" ROLE

NEW YORK (ANP) — Margaret Tynes, New York City opera company soprano, has been cast in a leading role in "Black Cotton," Negro folk musical to be produced early this fall by Edward DeVelde.

Miss Tynes has appeared on Broadway in "Porgy and Bess," "Lysistrata," and "Enian's Rainbow." With the City Center opera company, she was heard in leading roles in "The Love of Three Oranges," "Carmen," "The Consul," "Der Rosenkavalier," and "Regina." She also appeared on Ed Sullivan's "Toast of the Town."

COLUMBIA'S 'QUEEN' — As she is crowned Queen of the Interfraternity Council at Columbia university in New York, singing star Sarah Vaughn (with a "new look" in femme hair styles) plants a kiss on the cheek of Council official, Arthur James. It happened at the recent Convocation Ball, where Sarah was awarded an honorary Doctorate of Music. (Newspress Photo)



DISKS WITH 'FATS' WALLER DISCOVERIES

By JOHN S. WILSON

THE recorded version of Benny Goodman's 1938 Carnegie Hall concert reputedly made from long-forgotten disks found in a closet in Mr. Goodman's home, can probably be credited with opening new vistas for the recording companies. Following the success of the Goodman set, the companies have overcome their reluctance to consider any source but their own files for their releases. There have since been several interesting sets made up of material taken from broadcasts.

Now the files of the transcription services are being combed and from this source comes a welcome array of previously unavailable material by the late and utterly inimitable "Fats" Waller. It covers two twelve-inch LP's that have been boxed under the collective title of "Fats' Factory."

These are unique as Waller recordings go, for the numbers are played, for the most part, in medleys of three or four, giving Mr. Waller an opportunity to introduce them briefly in his wryly colorful manner. The inclusion of this characteristic Waller talk provides these disks with a representation of his warm, ebullient personality.

The performances, some with the little band that was billed as his "Rhythm," others with Mr. Waller alone singing and playing the piano in his powerful and frolicsome style, have that infectious swinging quality that seems to pervade almost every Waller performance. In the course of thirty-eight numbers Mr. Waller plays or sings some of his most familiar compositions—"Honey Suckle Rose" (twice, in completely different versions), "Ain't Misbehavin'," "I've Got a Feelin' I'm Fallin'," "Blue Turning Gray Over You," "My Fate Is in Your Hands," "How Can You Face Me." He drives his band through rousing renditions of "The Shiek," "Crazy 'Bout My Baby" and "After You've Gone." And such Waller piano specialties as

"Zonky," "Alligator Crawl," "Handful of Keys" and "Clothes Line Ballet" are not overlooked.

Varied View

It's an imposingly varied view of a great jazz performer who was also an instinctive entertainer. Few recordings have caught the essence of Mr. Waller as well as this set does.

The work of another figure in the jazz world is summed up in a set of three twelve-inch LP's, "The San Francisco Style," by Lu Watters' Yerba Buena Jazz Band (Good Time Jazz).

The Yerba Buena Jazz Band first found its audience in 1940 in a San Francisco night club. It was broken up by the war within two years but the seeds of the New Orleans revival had been planted and were nourished during the war years by the re-appearance of Bunk Johnson and Kid Ory. When Mr. Watters and his men were able to reorganize in 1946, they were anxious to get their work on records. The thirty-six numbers on these disks were made on six successive Monday nights and show quite clearly why the Watters' band was able to generate the enthusiasm that set off a still-continuing trend.

The disks include stomps, blues and rags, some familiar ("Panama," "That's a Plenty," "South," "Copenhagen"); others undeservedly forgotten ("All Night Blues," "Triangle Jazz Blues," "I'm Goin' Huntin'").

Mr. Watters' band, which had Bob Scobey on second trumpet, Turk Murphy on trombone, Bob Helm on clarinet and Wally Rose at the piano, plays these highlights from its repertory with zest and vitality. The approach is preeminently ensemble, which is only proper for a New Orleans-inspired band, and fortunately the band's great strength is its integration. The playing on these three disks is sometimes rough but always spirited. Taken for the performances themselves or as a significant piece of jazz documentation, they make up an unusually interesting set.

Leading Figures

Two other leading figures in

the New Orleans revival are represented on a newly issued ten-inch LP, Bunk Johnson and Kid Ory (Riverside). These two old masters don't play together but groups led by each occupy one side of the disk. Mr. Johnson's numbers—"Careless Love," "Weary Blues," "Tiger Rag" and "Make Me a Pallet on the Floor"—were made in New Orleans in 1945 (but not released until now) with a band that included George Lewis, clarinetist, and Jim Robinson, trombonist. Mr. Ory's four selections—"Snag It," "Savoy Blues," "Down Among the Sheltering Palms" and "Weary Blues"—were taken from a 1947 broadcast and are reissues from Circle Records. In both cases the playing is rugged and the recording is ragged, but in general the playing makes the recording tolerable.

Selections chosen from a series of broadcasts made a year ago by Les Brown's band have been gathered on two twelve-inch LP's, "Concert at the Palladium" (Coral). Mr. Brown has one of the few bands in existence today that carry on the big band tradition of the Thirties and early Forties. He leads a polished, highly disciplined group made up of some of the most skilled of current musicians.

Some of their abilities are dissipated on arrangements with bombastic clichés, but when such soloists as Ronnie Lang, alto saxophonist, and Ray Sims, trombonist, are given their heads and when Frank Comstock, arranger, is writing carefully and inventively, the band produces exciting music. Among the best of the twenty-three numbers are "Midnight Sun," "I Let a Song Go Out of My Heart," "From This Moment On," "Laura" and "Street of Dreams."



The late "Fats" Waller is represented in record album.

Warfields acclaimed

Soloists with
Philly Orchestra

By SAMUEL A. HAYNES

One of America's distinguished conductors and one of our most talented musicians and wife- singing teams, married their artistic magic at the Mosque Theatre on Monday night and enthralled a near-capacity audience.

Critics and patrons who heard the Philadelphia Orchestra, and William Warfield, baritone, and his wife, Leontyne Price, soprano, the guest soloists, went home inspired. 1-30-54

Singers in Top Form

The Warfields of "Porgy and Bess" fame were in excellent form, impelled in part by support from a great conductor, Eugene Ormandy, and a great orchestra.

They received one of the finest series of ovations — individually and as a team — ever given to visiting artists at the Mosque.

Warfield's distinction as one of the nation's foremost baritones was enhanced by his superb rendition of Verdi's "Eri tu che macchiavi quell'anima," from "The Masked Ball," in the first part of the program.

Featured in Duet

Another Verdi composition, "Pace, Pace, mio Dio," from "La Forza del Destino," was claims, only 1 percent below

what the State Division of Em- the vehicle used by Leontyne Price to bewitch the audience with a mellow soprano voice of un- surpassed richness and beauty.

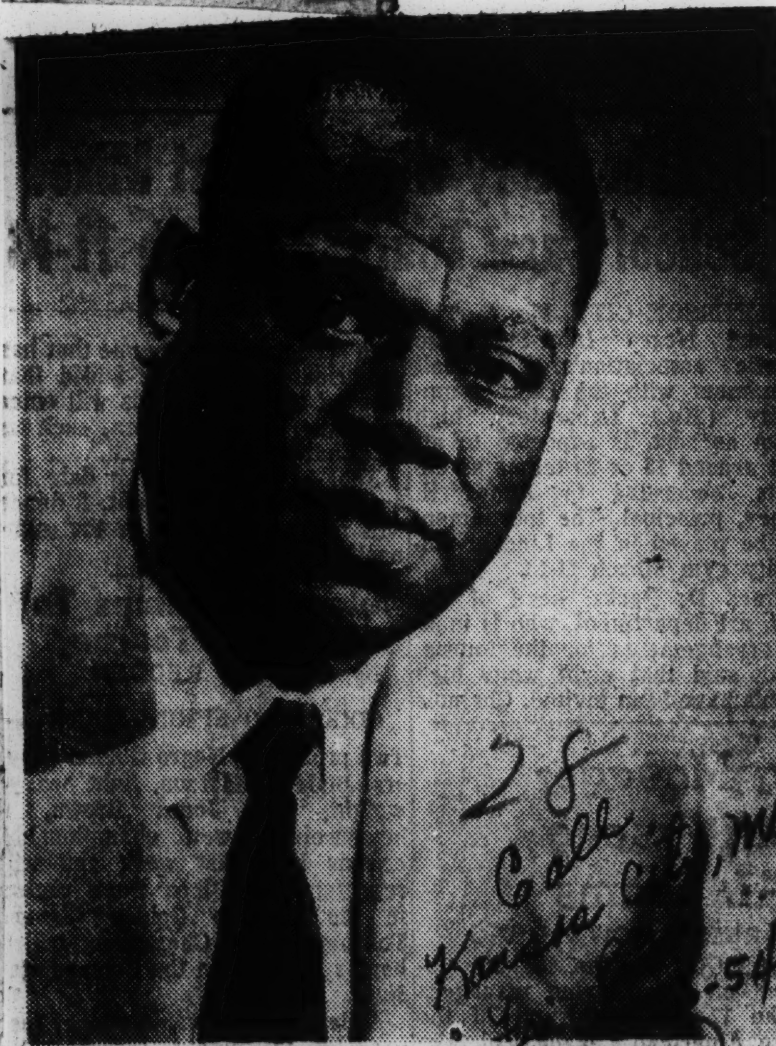
The Warfields teamed up for the "Recitative and Duet, Duet, Scene," from "Simon Boccanegra," also by Verdi.

They were called back three times to take bows before a cheering audience.

Swamped with Ovations

They climaxed their night of triumph after the intermission by singing three popular numbers from the Gershwin production of "Porgy and Bess."

"It Ain't Necessarily So" (Mr. Warfield); "My Man's Gone Now" (Miss Price); and "Bess, You Is My Woman Now" which they sang together. Their reward was a series of four ovations, each greater than the last.



TO SING WITH K. C. PHILHARMONIC. (William Warfield, outstanding young baritone, will be the guest soloist with the Kansas City Philharmonic orchestra March 2 and 3 in the final subscription concert of the season. Warfield, who has enjoyed a phenomenal career, appeared as "Porgy" in the 1952 revival of "Porgy and Bess" and sang the role during the troupe's European tour. He is now doing concert work exclusively.)

Warfield to Sing With Kay Cee Philharmonic

KANSAS CITY — The original time does concert work exclusive- Porgy of "Porgy and Bess" will ly, will sing the stirring "Why Do sing in Kansas City March 2 and The Nations" from Handel's "Mes- 3 when William Warfield, baritone, siah" under the direction of Hans appears as soloist with the Kansas Schwiener, Philharmonic conduc- city Philharmonic orchestra in the tor. Other Warfield numbers will in- final subscription concert of the clude Mendelssohn's "Lord God of season. Call

Abraham" ("Elijah") and "O God, Have Mercy" (St. Paul); Verdi's "11 Lacerato Spirito" (Simon Roc- canegra), and Giordano's "Ne- mico Della Patria" ("Andrea Chenier").

Has Fabulous Career

The orchestra will play Men- delsssohn's Fourth Symphony in A Major (The Italian Symphony) and Strauss' Suite from "Der Rosen- kavalier." Following Warfield's now-famous concert debut at Town Hall in 1950 his career has followed a fabulous pattern. In an unprecedented move, the Australian Broadcasting Commission invited Warfield to tour that continent for a full sum- mer of recitals and appearances with symphony orchestras. So great was his success that the tour had to be twice extended to take care of requests for repeat ap- pearances in the major capitals.

On his return to this country Warfield reported to the Metro- Goldwyn-Mayer lot in Hollywood to make his first motion picture. The career-making part of Joe, singing the now-classic "Ol' Mah River" in Show Boat" was the result.

The tough test was still ahead.

A newcomer's hardest task is to face the critical and audience judgment on a second New York recital. Town Hall, in January, 1951, this time was packed. The program Warfield had set for him- self, (pre-Bach arias, German Lieder, French art songs, and mod- ern American compositions) was, if anything, more exacting than the first. The cheers, bravos and calls for encores and the super- latives in the next morning's pa- pers made it plain that he had done it again.

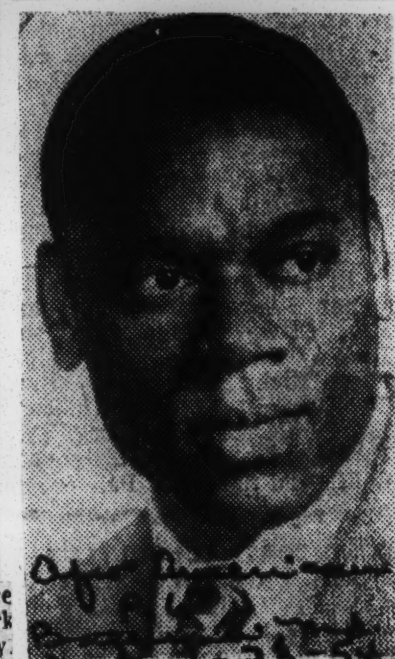
Wide Grasp of Languages

His success as Porgy in the Blevins Davis-Robert Breen pro- duction of the Gershwin musical was phenomenal. Touring the Eu- ropean continent, he brought rave notices in Berlin and Vienna where he daringly gave concert perform- ances of German Lieder or folk songs in the native tongue.

His grasp of languages — he speaks French, German and Ital- ian and has command of both Latin and Hebrew — was gained when he was a scholarship student at Eastman school. He received an A. B. degree from the University of Rochester and studied at the American Theater Wing's profes- sional training program. He is married to Leontyne Price, who plays Bess in the Davis produc- tion.

In addition to his ability as a

singer, he is a wicked jazz pianist. Variety noted his keyboard ac- complishments: "He is versatile in tempo and his mood changes from dramatic ballad to low groove blues and scat. His work at the piano is outstanding in wicked harmony technique." Warfield was born in West Helena, Ark., the old- est of five boys, and was brought up in Rochester, N. Y. His father is now pastor of the Mount Vernon Baptist church in Rochester.



HAMPTON ENCORE — Wil- lam Warfield, world famed baritone, is being returned to Hampton Institute by popular demand on Friday evening. So great was his reception at the Virginia school last year, that the Hampton Musical Arts So- ciety leaped at the opportuni- ty to book him for a return at his first opening.

Warfield Appears At Hampton

HAMPTON, Va. — William Warfield, internationally famous baritone, will appear in concert at Hampton Institute Friday Jan. 22.

This was the second consecutive year in which the Musical Arts Society of the Institute has presented the well-known star of "Porgy and Bess."

Warfield's role in the Heywood-Gershwin musical was attributed to his sudden rise to stardom in the world of music and the theatre. He may still be remembered as the cultural ambassador from the whole of America who played "Porgy" on the very edge of the Iron Curtain. Critics and audiences received Warfield's singing and acting with a height of enthusiasm in the European countries where the opera was presented.

A native of West Helena, Ark., Warfield is one of a five-son family. It was his father's determination to provide the best for his children that caused the family to move to Rochester, N. Y., where the group began a self-education program at home.



CAMILLA WILLIAMS

Camilla Gets Big Role With Saddler-Wells

LONDON — Camilla Williams, brilliant soprano who abandoned a teaching career for the music world, has become the first foreign-born artist to be engaged by the Saddlers-Wells Opera Company of England.

She has been signed to make four appearances next March at Bournemouth as Cio-Cio-San and Madame Butterfly.

Miss Williams has previously broken precedent when she became the first Negro soprano to appear with a major American opera company.

She made her debut with the New York Opera Company as Cio-Cio-San on May 11, 1946, and received unusual acclaim.

She also sang other roles during her seven years with the company. Among them is Nedda and Paggiacci, the title role of Aida, and Mimi in "La Boheme".

Negro Soprano Signed For Sadler's Wells Role

Special to The New York Times.

DANVILLE, Va., Nov. 25—The Sadler's Wells Opera Company has signed Camilla Williams, Negro lyric-soprano, to make four appearances next March at Bournemouth as Cio-Cio-San in "Madama Butterfly."

The singer, who abandoned a teaching career here to devote herself to music, is said to be the first foreign-born artist to be engaged by the English company. Her engagement was revealed when she returned here for a song recital.

Miss Williams has previously broken precedent, having been the first Negro soprano to appear with a major American opera company. She made her debut with the New York City Opera Company as Cio-Cio-San on May 15, 1946, and received unusual critical acclaim. She also has sung other roles during her seven years with the company, among them Nedda in "Pagliacci," the title role of "Aida," and Mimi in "La Boheme."

Operatic role for Camilla

DANVILLE, Va. — Camilla Williams, lyric soprano, has been signed by the Sadler's Wells Opera Company to make four appearances next March at Bournemouth as Cio-Cio-San in "Madama Butterfly."

Miss Williams, who abandoned a teaching career here to devote herself to music, is said to be the first foreign-born artist to be engaged by the English Company. Her engagement was learned here last week when she returned to the city for a song recital.

THIS IS NOT the first time that Miss Williams has broken a precedent. She was the first colored singer to appear with a major opera company, having made her debut with the New York Opera Company in the same role which Sadler's Wells has chosen for her, on May 15, 1946.

She has also sung other roles during her seven years with

the company, among them Nedda in "Pagliacci," the title role in "Aida," and Mimi in "La Boheme."

CAMILLA WILLIAMS